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# *Interiors Beautiful*



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# INTERIORS BEAUTIFUL

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## Decoration of the Home

SIXTH REVISED EDITION

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**M. L. KEITH**  
MINNEAPOLIS

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Minneapolis, :: Minn.



PRICE TWO DOLLARS

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MAR 31 '22

# Introductory Note

ALL the world loves a lover," they say—and by the same token, all the world loves a home-builder, for home-making is the natural sequence of love-making. Everybody is interested, observant and sympathetic. All the world and his wife, strolls by the new house to see what may be new in the building world, taking in with kindly curiosity its cheery chimney pots, (alas! electrical concerns tell us the chimney-less house is coming) the choice of the roof, and its graceful lines, its pergolas and sun-parlors, even the "drapes" of the front windows.

It must be acknowledged, however, that houses, like men, are of all sorts and conditions that make many of them, like the old Quaker, "queer." Not all will bear the friendliest inspection. And sometimes when we have safely crossed the Rubicon of the exterior, we enter upon an inland sea of wild perplexities, swept by changing currents of "advice," and veering winds of uncertainties. It is then we hail with joy a pilot, putting off to help us into our haven, with his compass of experience and charts of knowledge. Such a pilot we hope you will find, in this, our book INTERIORS BEAUTIFUL.

And when at last, the goal is reached, and the "new house" rises warm and golden to our eyes, and its west windows perchance, receive "the incomparable pomp of eve," and stairways ascend in graceful lines and lights rise and lights fall soft and blended and there is the cheer of a crackling fire and books crowding all the spaces, when there is the sheen of rugs and the gleam of polished brass—when there are brown-toned etchings on the walls and blue Canton china behind the glass doors of cupboards; when the French doors half reveal, half conceal the charming vistas of the garden—then indeed do we feel well repaid for the painstaking thought, study and effort which the "magic witchery" has cost. For to achieve such a house of the heart, you must study and plan. You not only want a house that will shelter you from the sun and the rain and protect from too inquisitive and close neighbors, but a house that will be a joy to look upon, a delight to the eye.

Beware of "Jazz," in housebuilding.

Avoid the mistake of copying some unusual feature you may have seen, if it does not fit in with your own plans and possessions. Try to see your house as a whole, from the start, so that there will be harmony not only between the walls and the roof, but harmony of walls and ceilings, of floors and furniture and above all fitness to life to be lived within them.

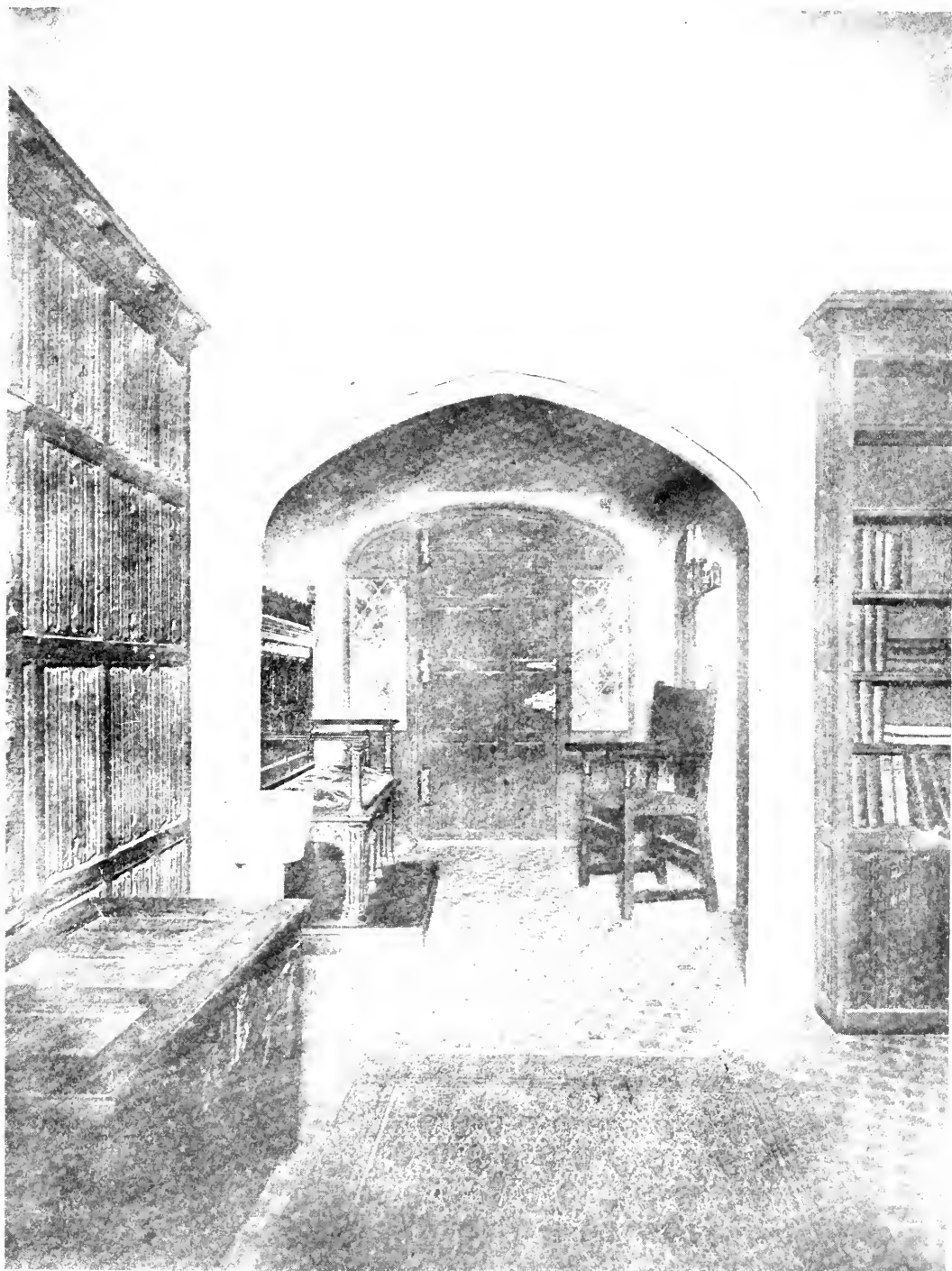
Rooms, belongings, furniture and decorations should always be in harmony with each other and with the life that is to be lived with them. Louis Seize furnishings and decorations in a little house where the life is entirely different from everything that went with that type, would be entirely wrong. A thing beautiful in itself, is not beautiful if out of place. To combine and arrange, so that the "coup d'oeil" shall be interesting and charming, there must be a proper relating of the house, its furniture, and the people who live in it. Another thing, it must express the modern life of today, even though making use of the lovely ideas of the past. Suitability and Simplicity are the watchwords for the home decorator and it is in that spirit that the assistance of a practical guide such as INTERIORS BEAUTIFUL—is offered.

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## Halls and Stairways



*Entrance Hall from Library in a New York House* Frederick J. Stone, Architect



*Picturesque Treatment in Shades of Warm Grays, Soft Green and Fawn of Paneled Spaces in a Hall*

# The Hall

Perhaps no feature of the house is of more importance than the hall. It is there, the first impressions of the dwelling and its inmates are received. It should have an atmosphere of dignity, yet friendliness. It should invite, not repel. It should be generous, and not mean or niggardly. A small, narrow, cramped hall in a house of any pretension, at once stamps the character of the owner.

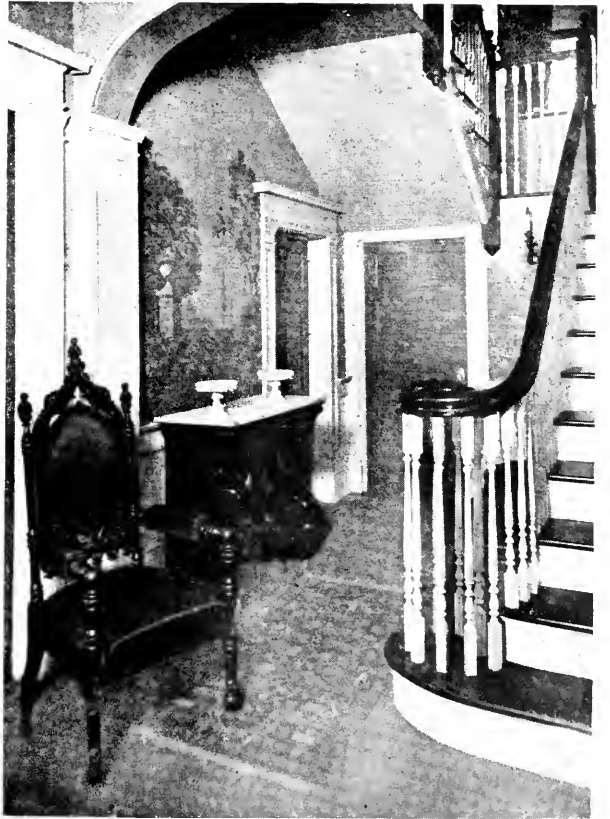
Nothing lends such dignity and charm to the hall as the staircase, when well designed. And perhaps among all the types none is so attractive as the Colonial, either curving in graceful lines, or in a straight flight to the floor above. The combination of white spindles and dark mahogany is quite irresistible. Many forms of this favorite type are herewith illustrated.

The hall is the place for handsome furniture and rich rugs, but the pieces should be few and distinguished. Entering a beautiful hall recently the eye rested on a console of foreign workmanship in painted wood, a French gray with painted panels done in rose and lavender. The mirror above, matched the table, and on the table stood a bowl of Nippon ware in coral pink, filled with dull pink chrysanthemums. There was one tall Gothic chair, upholstered in old tapestry. The woodwork of the hall was old ivory, and the deep pile of the tanpe gray rug was continued in a runner up the stair.

One of the most attractive features of a house is the spacious, well-lighted hall, which embodies in its construction the highest development of the Colonial hall. It extends through the centre of the house, from the stately entrance door to the dining-room. The living-room opens into it on the south side and the library on the north, back of which a skeleton arch frames the carriage entrance

and stairway leading to the second floor. The steps and balusters are painted white, the treads and cap rail are of mahogany. The low landing is lighted by a group of three windows, through which can be had an inviting glimpse of the cool, green woods.

The decorative treatment of the hall should conform to the rest of the house. It must be comparatively quiet in color scheme so as to provide a good background. The hall is frankly an entrance, but should be neither dark nor unattractive. It contains only what is absolutely essential in the way of furniture and furnishings. If small it may be papered in the same way as the living room. If of fair size, it may take an exceedingly dec-



*In a Colonial Hall*

orative treatment which in itself makes pictures unnecessary.

Within, one's imagination is also intrigued by wooded glens, the walls of the hall above the white-paneled wainscot being covered in landscape paper of forest design. Copied with faithful exactness from an old model, this paper is done in gray and makes an exquisite blend with the mulberry hangings.

Another equally hospitable hall is one in which the console has a mirror which reaches to the floor. Near this historic piece is a davenport of the old Empire style which opens its comfortable looking arms in which you may spend the waiting moments. This hall also finely illustrates the use of the landscape papers so common in Colonial halls.

The far corners of the hall are alluring in their treatment. In one is a mahogany console, gracefully silhouetted against the white wainscot, with a convex, gold-framed mirror, embellished by a spread eagle, hung over the top. This is a



*Another Hospitable Hall*

genuine girandole, made by Chippendale about 1800.

If a happy result is to be obtained in a hall, the furniture there must be adapted to its character and the rest of the house. In a cottage-style house, carved furniture and elaborate textiles are out of place. The informal hall is more homelike in its character and partakes more of the nature of a room.

In the case of Colonial interiors, where the spacious, lower hall is repeated on the floor above, an inviting nook may be arranged in a broad window with writing table, plants, books and an easy chair.

Here may be placed the family heirlooms—the antique chest, the highboy, the Windsor chair.

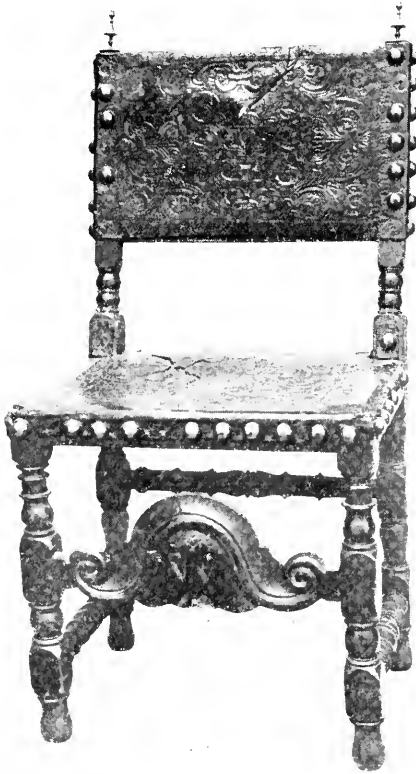
On the floor of a small vestibule, cut in gray-green tiling, were the words: "Edith and Allan Haines—their house." Here was something out of the ordinary at the outset, something that expressed personality and that unusual characteristic in American home building—permanency. For who could pull up stakes on a May moving day with that adorable old sampler-legend staring in one's face.



*Reminiscent of the Ancient "High Boy"*

Often the chief work of art and craftsmanship in Colonial halls was to be found in the intricate carving of the newel, formed of two or more spirals carved as interweaving. The simplest form of the newel was the central core with spindles set in a circle around them. Whenever one sees this varied design in the spindles one may be fairly satisfied that it is original Colonial work—not modern copies; for most modern work adheres to one type of design for the spindles, and rightly so for the effect is quite as satisfactory.

The most simply turned spindles often give an extremely satisfactory staircase as may be noted in the halls shown in photograph. The mahogany rail and ma-



*Seventeenth Century Leather Chair*



*Courtesy Pottier & Szymus*

*Chair of Late Gothic Feeling*

hogany tread of the step was used almost exclusively in the Colonial hall. High-backed, Italian chairs of the 17th century patterns fit well into this background, giving a certain dignity which the Louis XVI furniture alone would not reproduce. This influence is further strengthened by a long table of the earlier period. A beautiful old chair upholstered in Gothic tapestry in blues and greens strikes a substantial note. It takes a rare feeling for line, color, and harmony to furnish a room with examples of several periods and have the result one of charm and repose.



*The White Enamel Finish is Offset by Rugs in Deep Warm Tones*



*A Stairway True to Colonial Type*





*A Well Placed Decorative Panel Gives a Distinctive Accent in a Hall  
The Italian Console table beneath, gives a note of distinction*



*A Hall of Dignity and Charm*





*Fine Colonial Treatment for a Narrow City Hall*

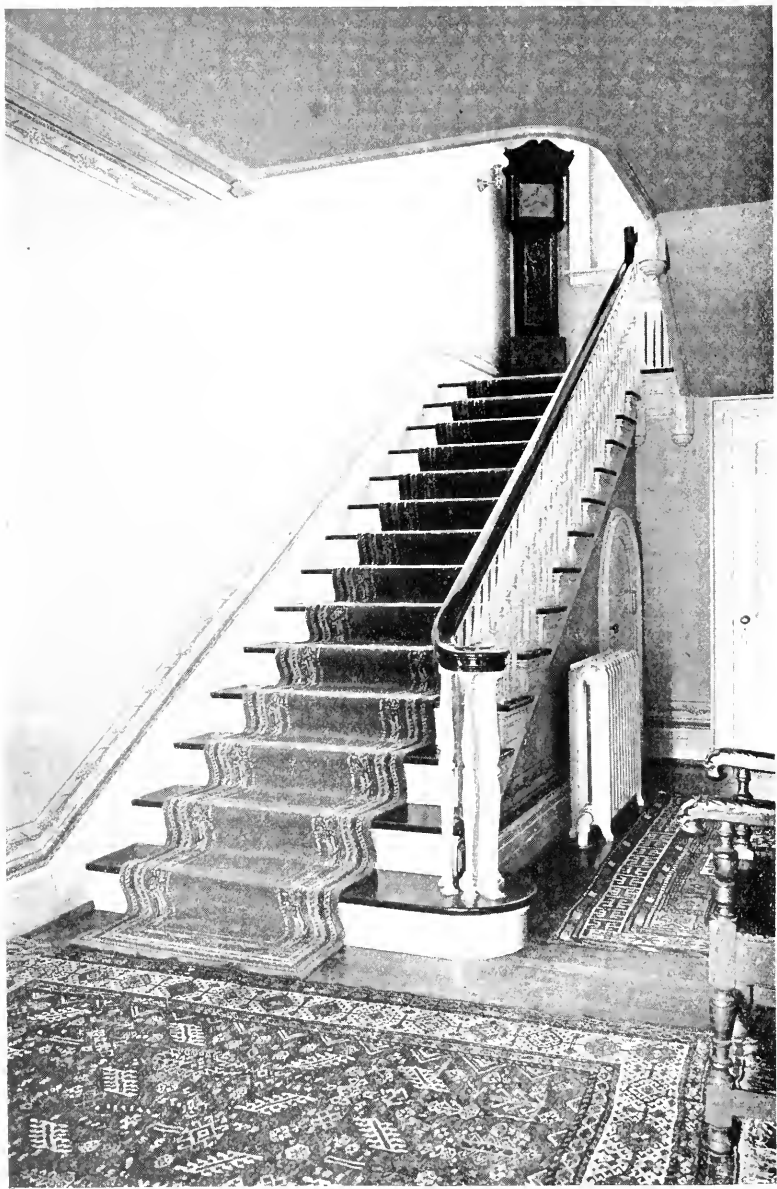


Howard Major, Architect  
*The Hall of the Hester House Shows a Delightful Use of Scenic Paper*



*Colonial Hall and Staircase*

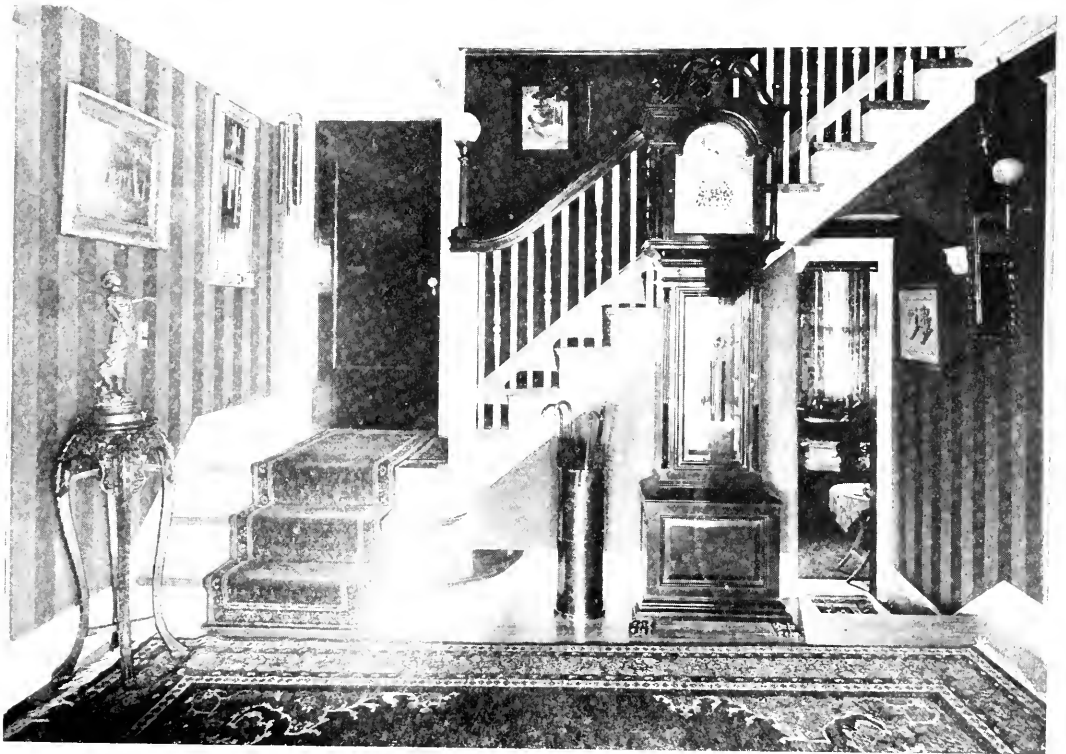
*Howard Muir, Architect and Decorator*



*The Straight Formal Staircase Continues to Hold Its Own*

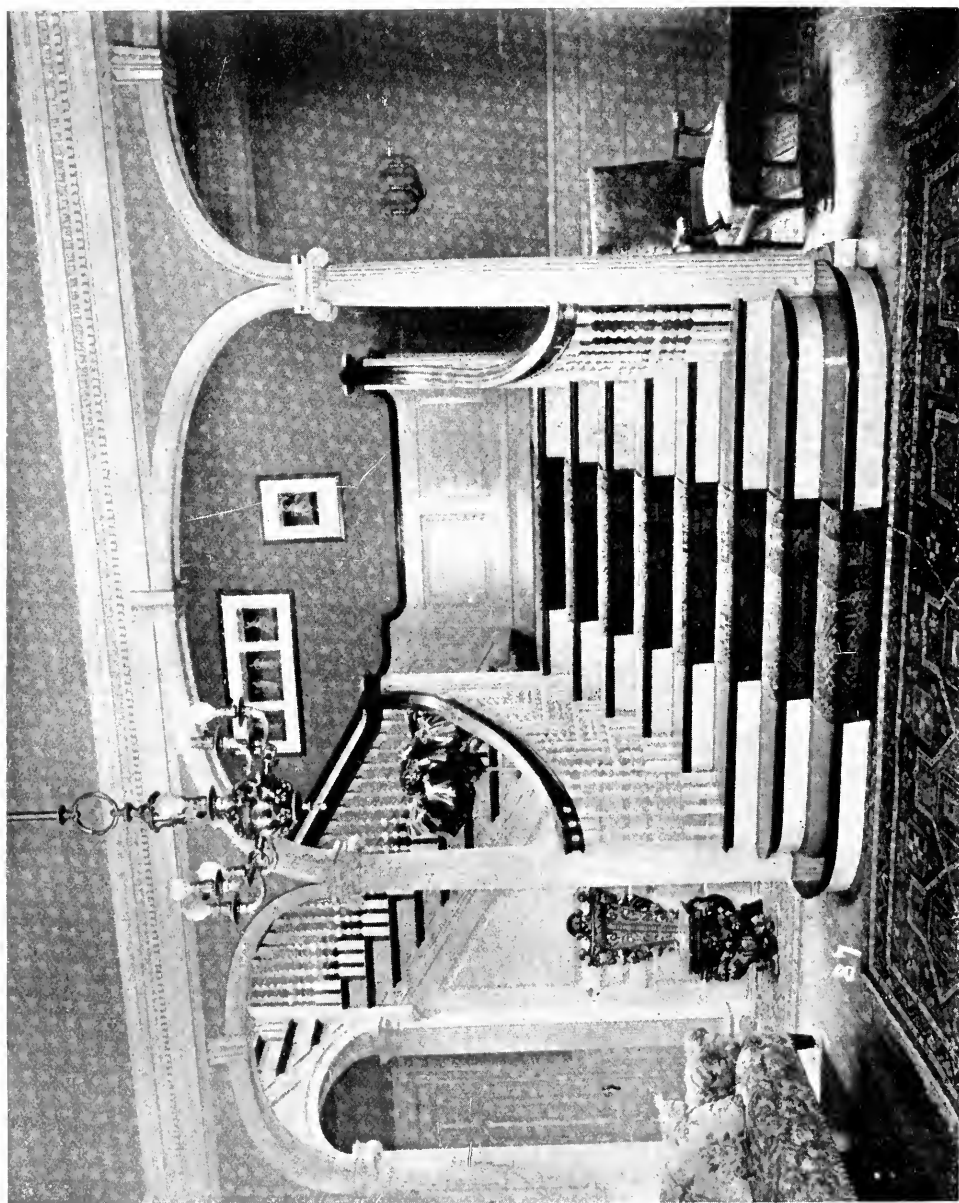


*Mahogany Rail and Treads Used in the Colonial Way*



*A Fine Grandfather's Clock Gives an Air of Dignity*

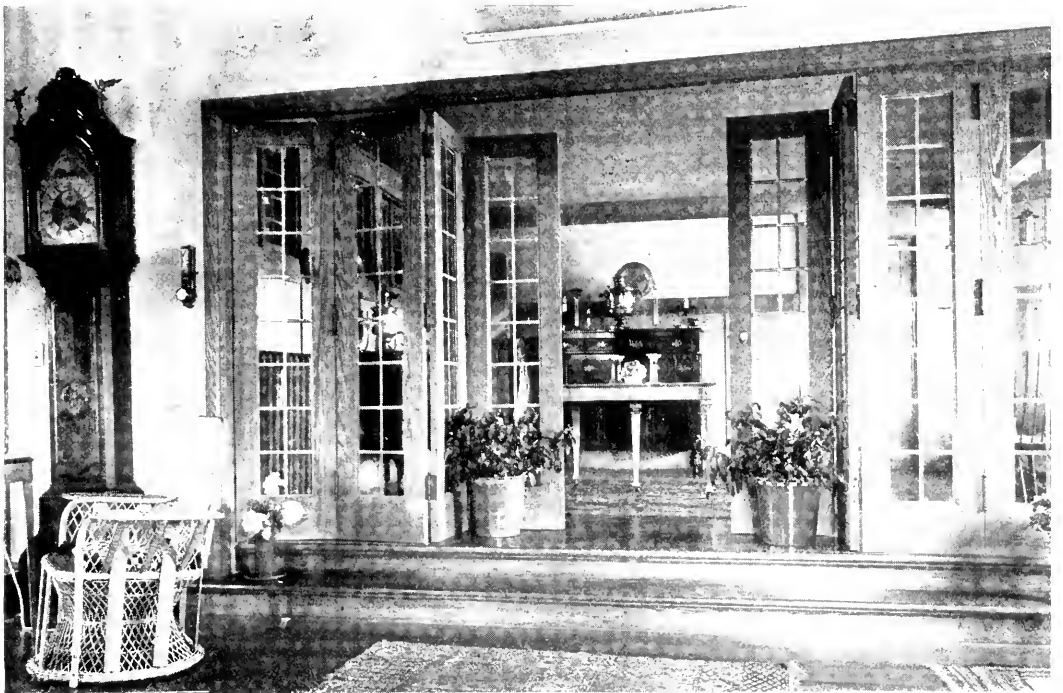




*An Example of Triple Arches. The Stair Rises Beneath the Center Arch*



*Built-in Book Cases Extend Under the Window Ledge in Living Hall*

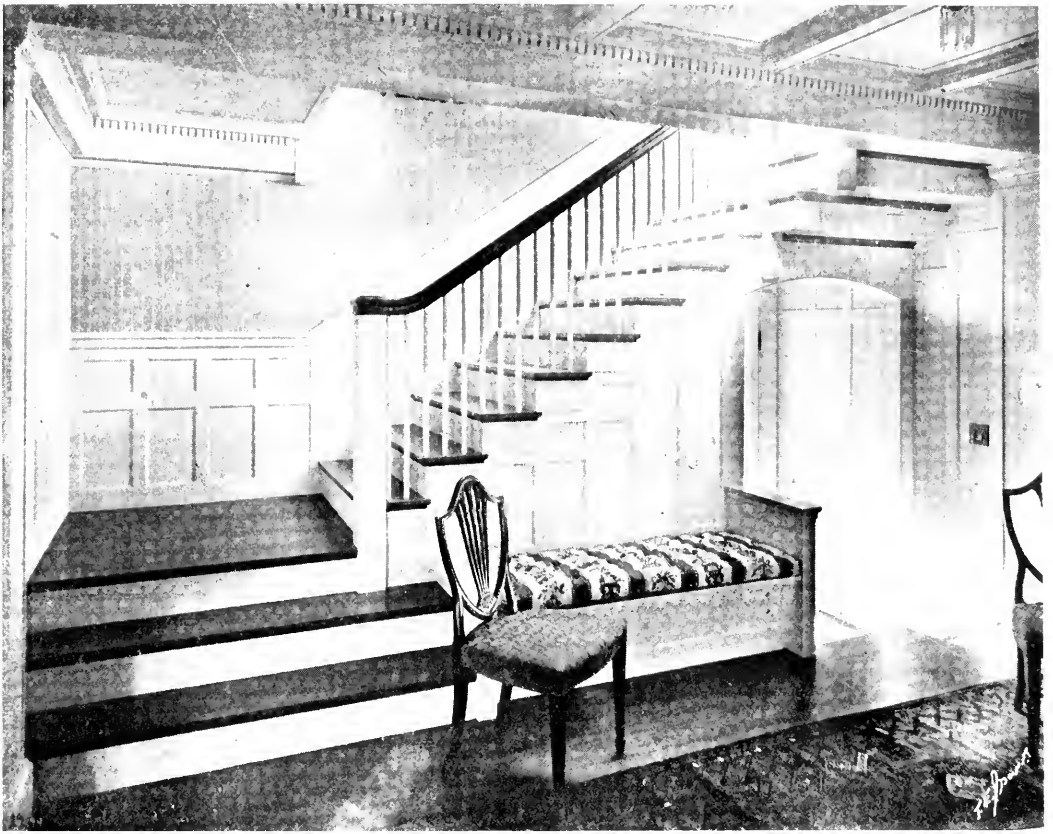


*Where Doors Folding Like a Screen Lead from Hall to Dining Room*

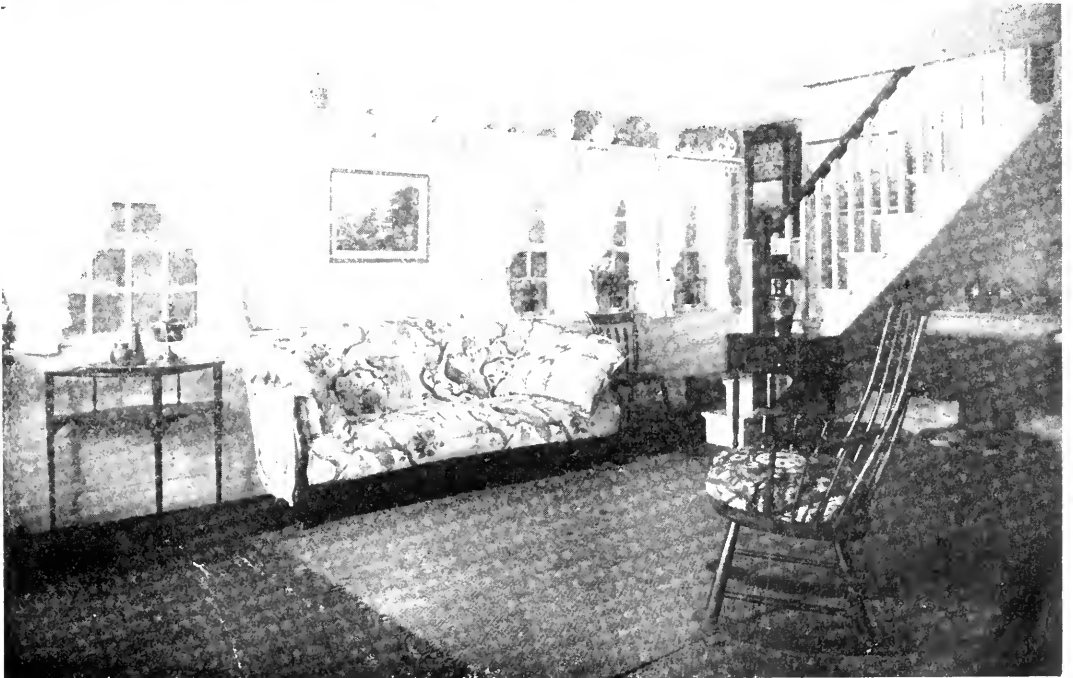


*Stairway and Living Hall in a Modern Home, Filled with Choice Art Treasures. Woodwork Old English Oak and General Color Scheme Red*





*Simple but Excellent Architectural Treatment of Stairway*



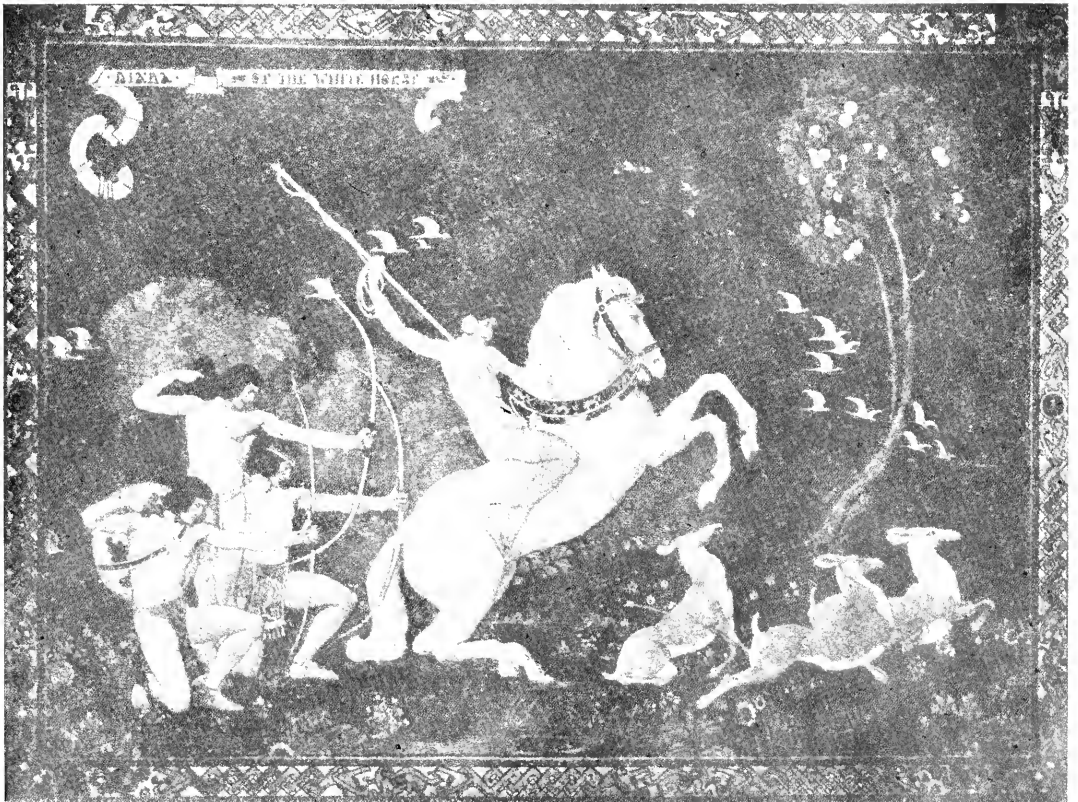
*All Done in White, with Muslin Curtains and the Simplest of Rugs*



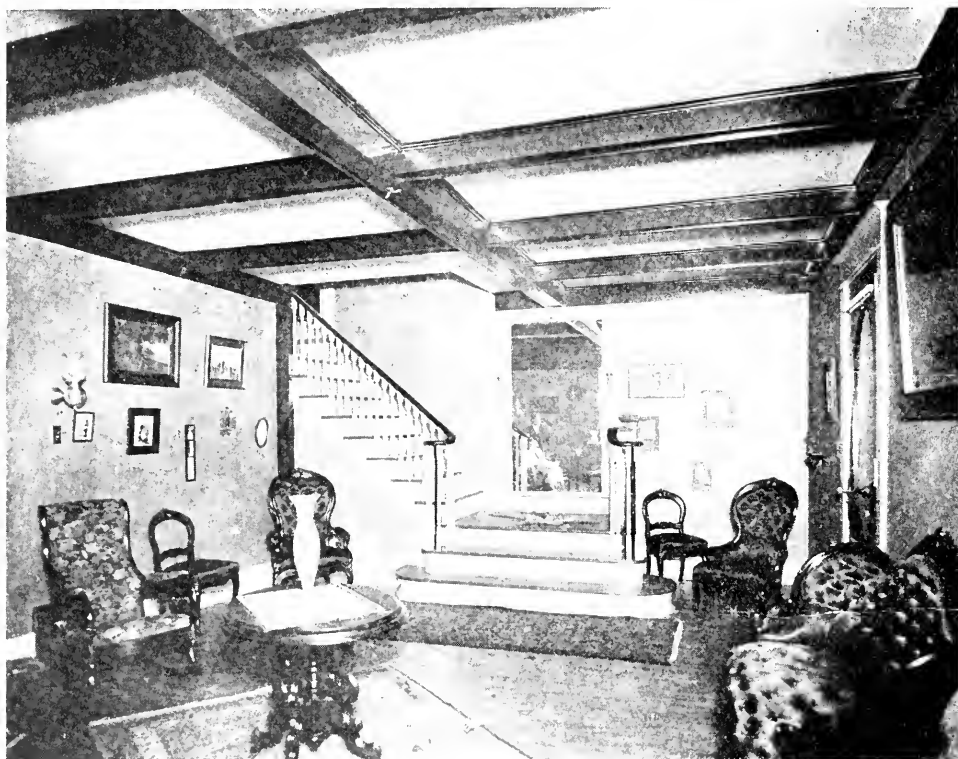
*Oak Paneling in an old English Inn*



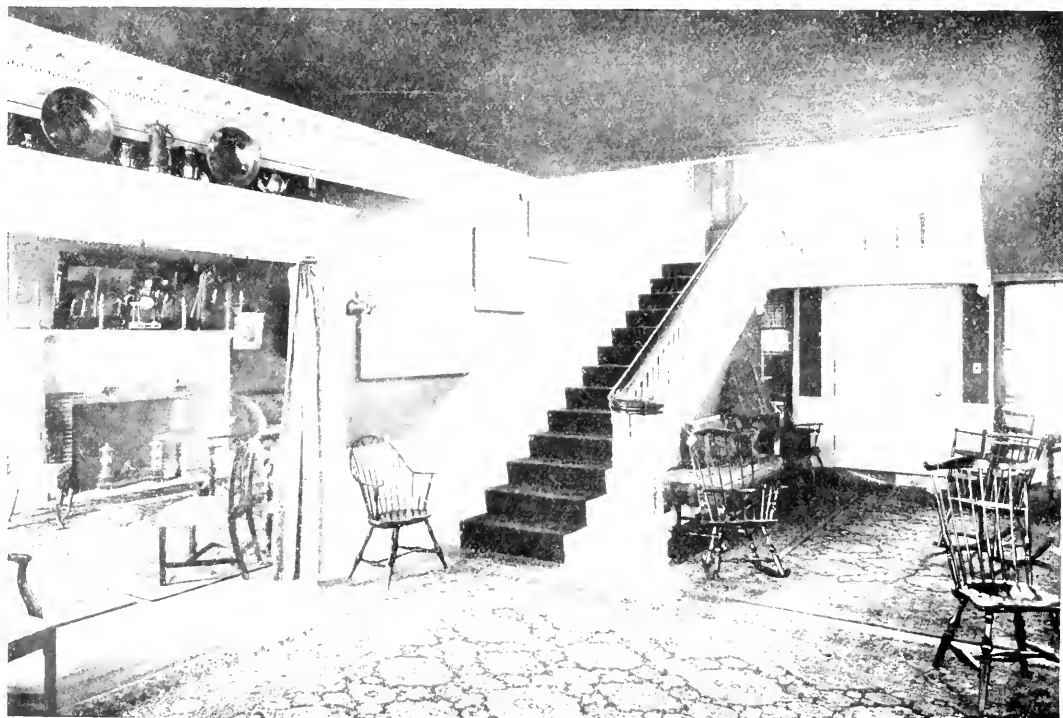
*A Spacious Stair Hall in a Country Home*



*"Diana of the White Horse" by Arthur Crisp. Interesting Tapestry Hanging for Hall*



*The Horse Hair Furniture of Olden Days Show Good Lines*



*Consistent Colonial Treatment and Furnishings Are Always Popular*



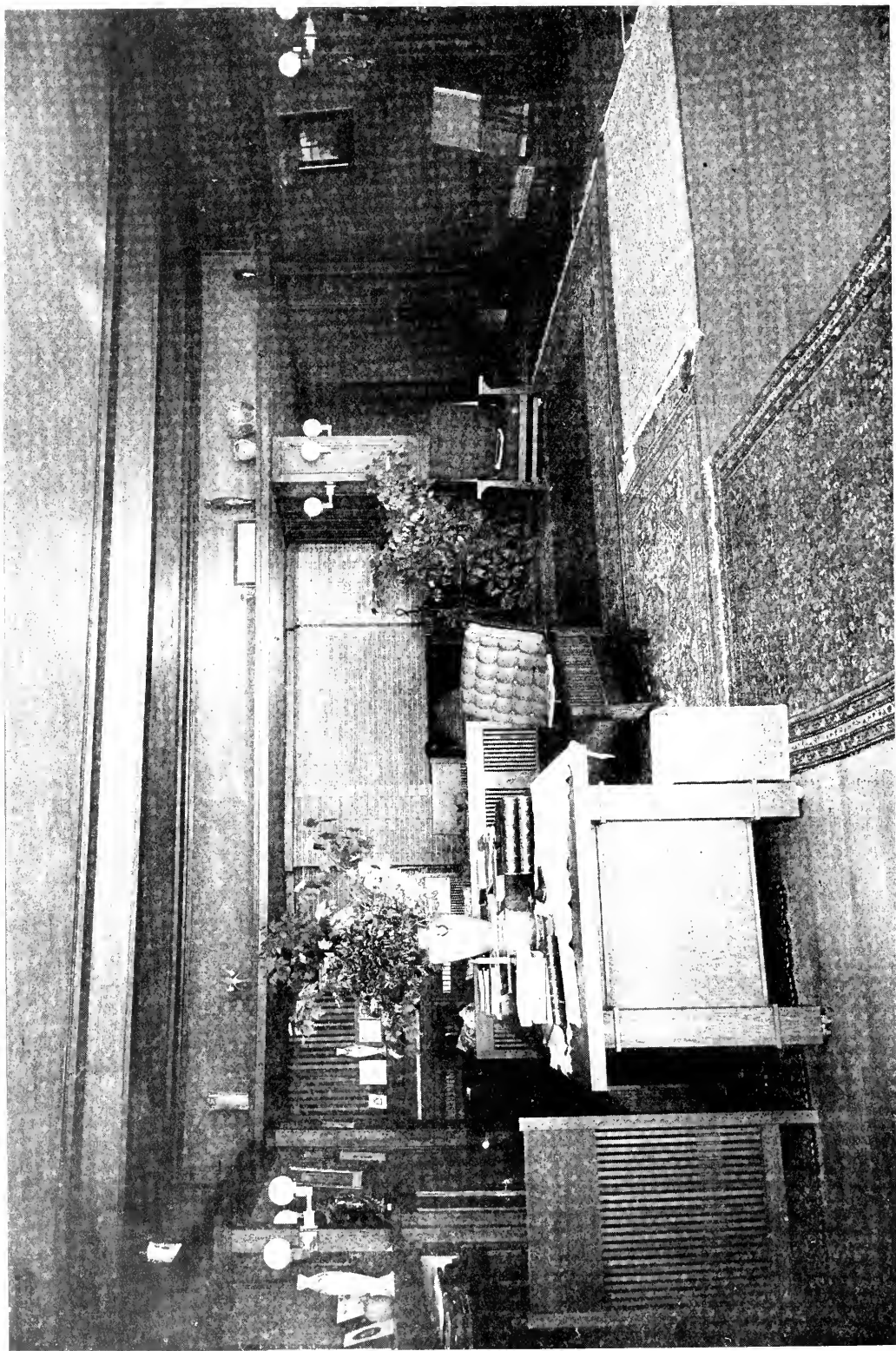
# Living Rooms



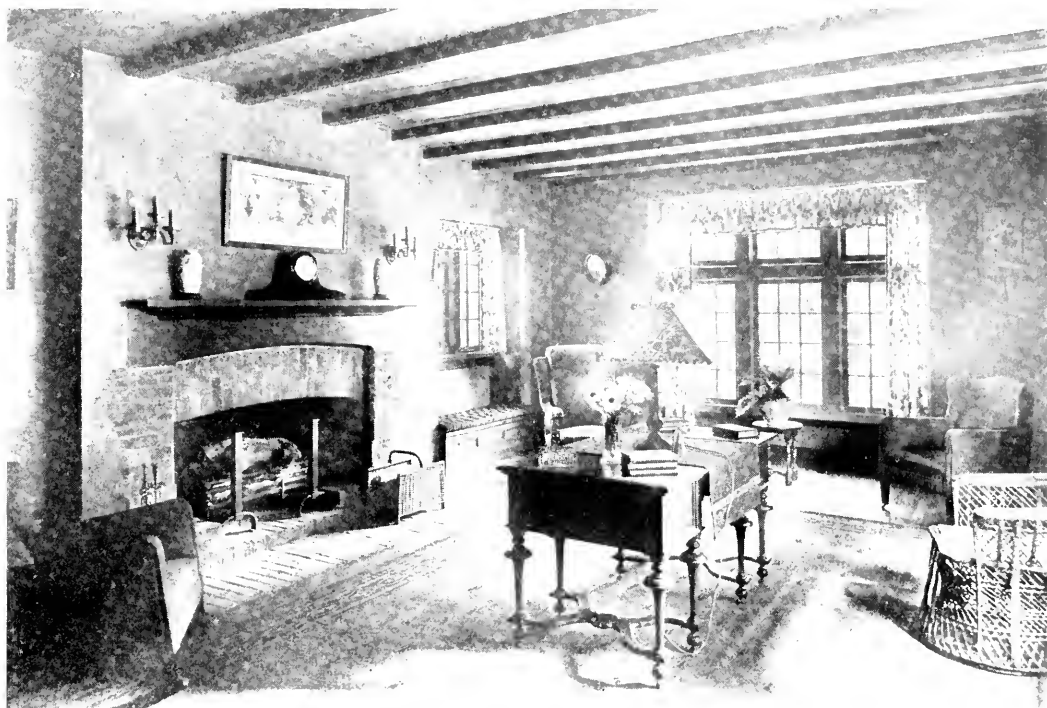
*A Charming Living Room, With its Wicker Furnishings*



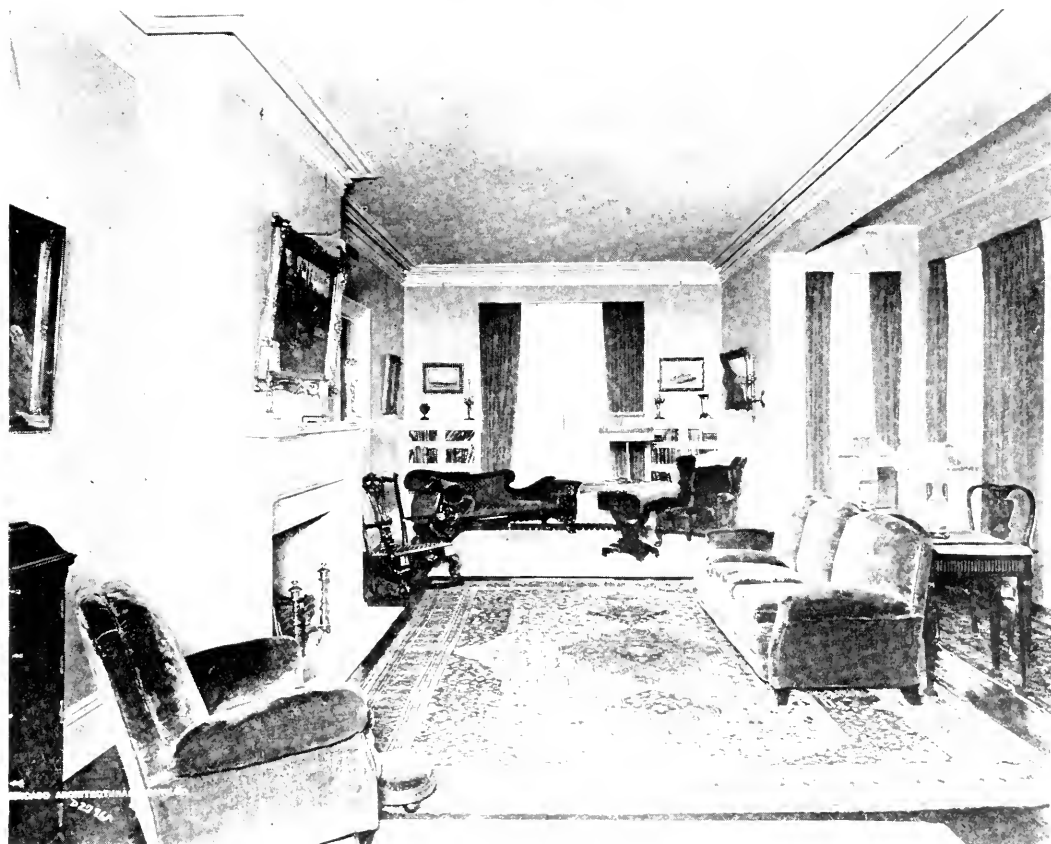
*Glass Doors Give Seclusion, and Yet the Effect of Space*



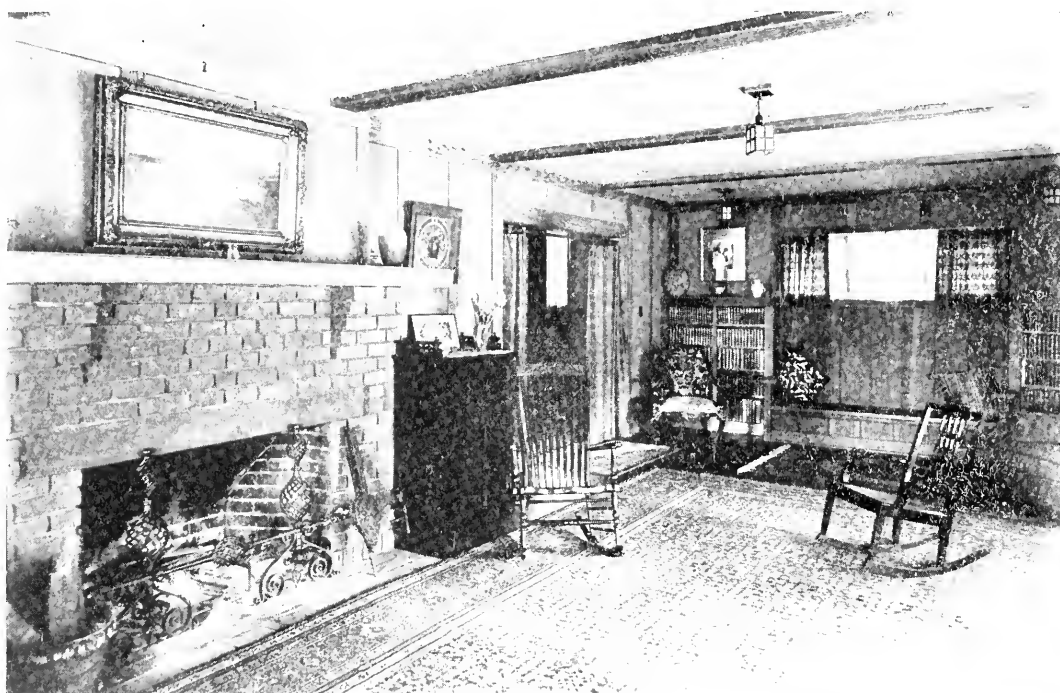
*Large Living Room With Sand Finished Plaster for Walls and Ceilings. Furniture and Trim Are of Oak Finished Alike.*



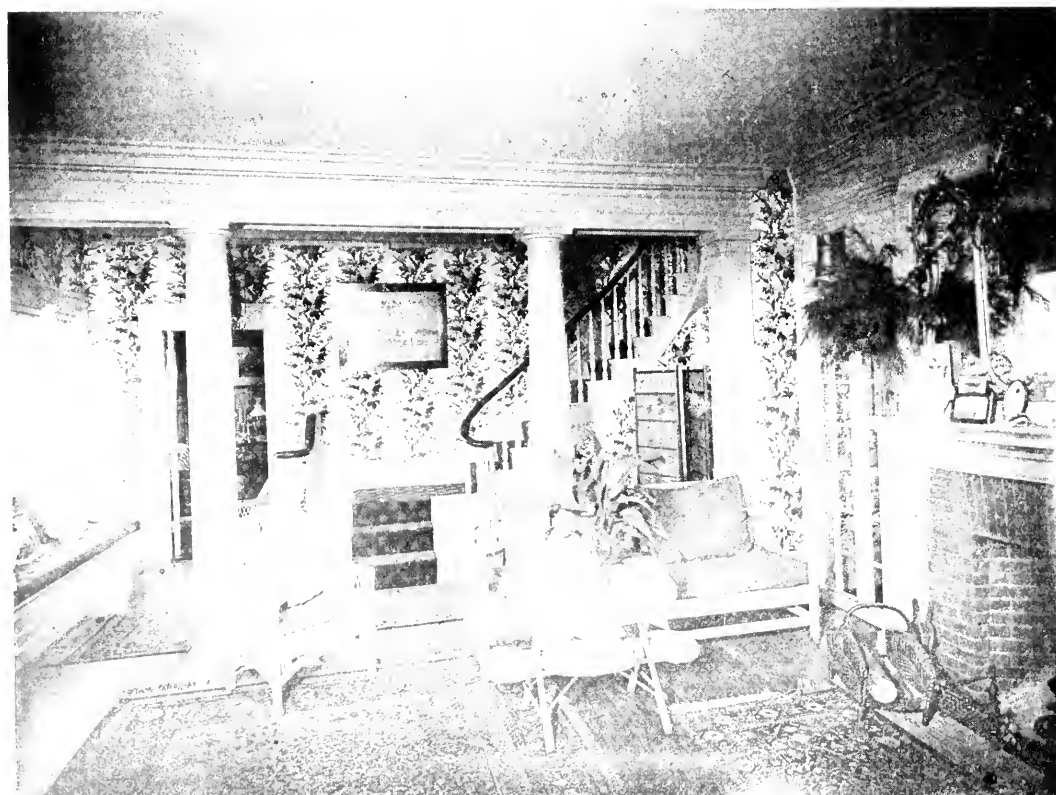
*A Charming Sun-flooded Living Room*



*Sconces and Electric Candles Are Used for the Lighting Fixtures in This Room Which is Furnished With Old Mahogany Antiques*



*The Fireplace, of Rough Texture Brick, Is Wide Enough to Take Cordwood Sticks*

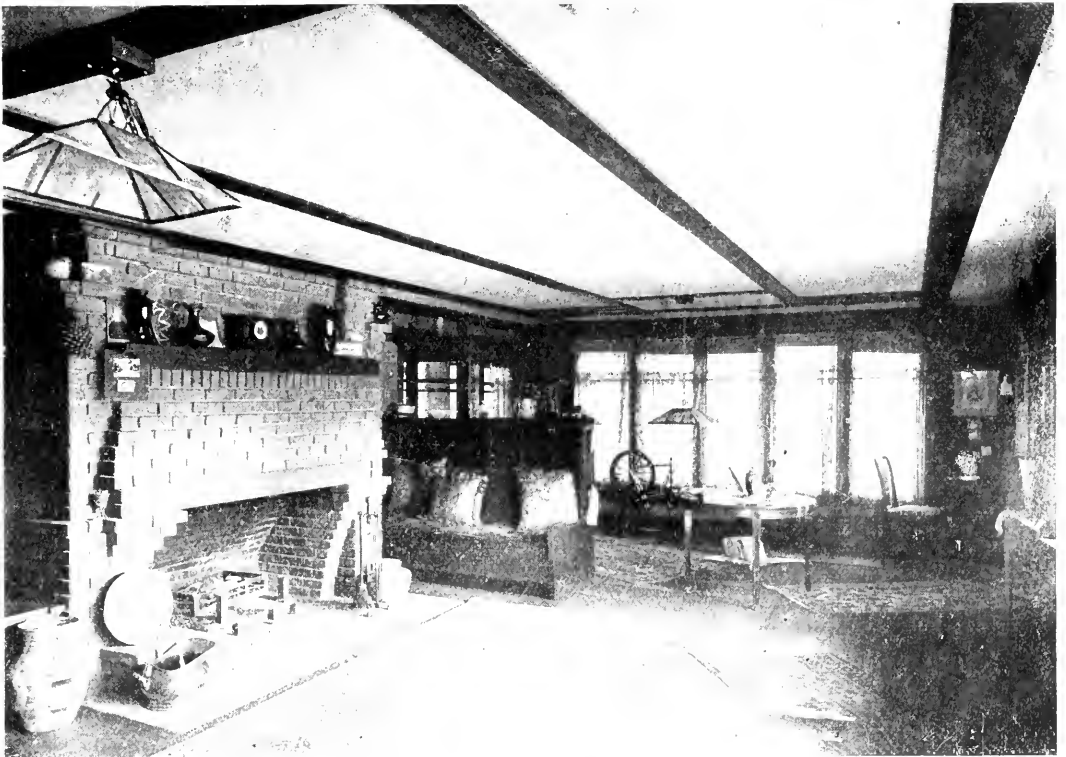


*White Enamel Furniture Mixed With Wicker Pieces is Popular for Country Homes*





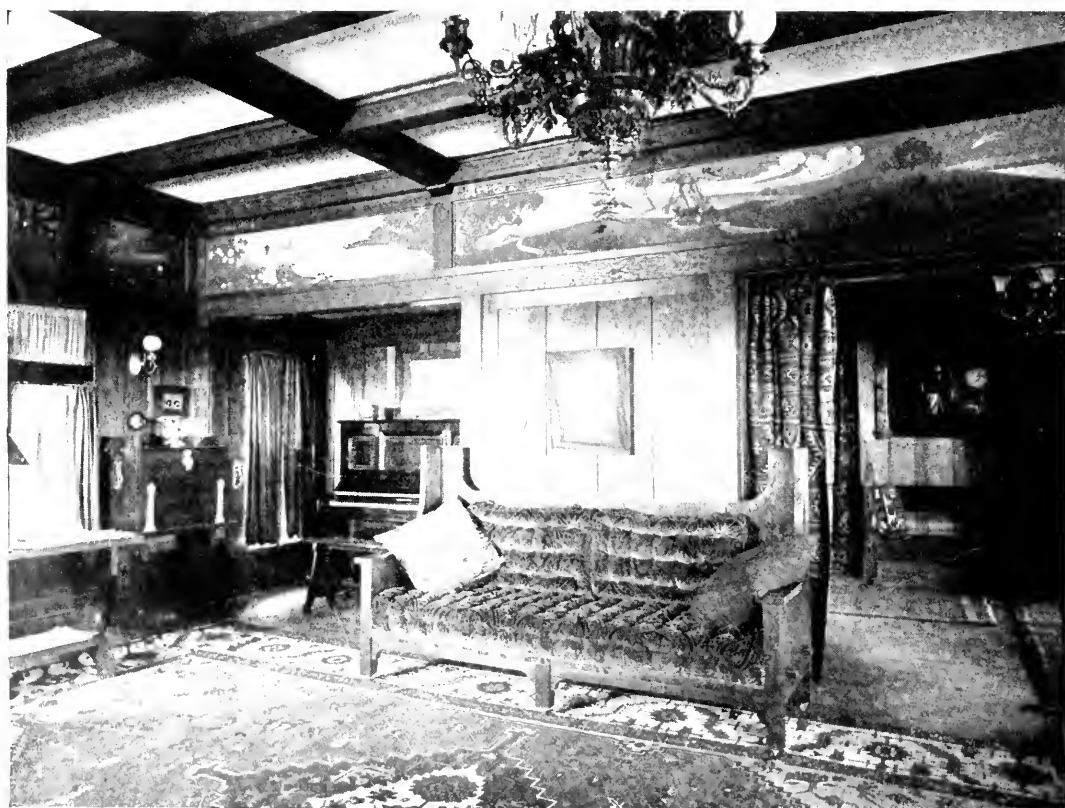
*A Formal Treatment Well Suited to Large Assembly or Club Rooms.*



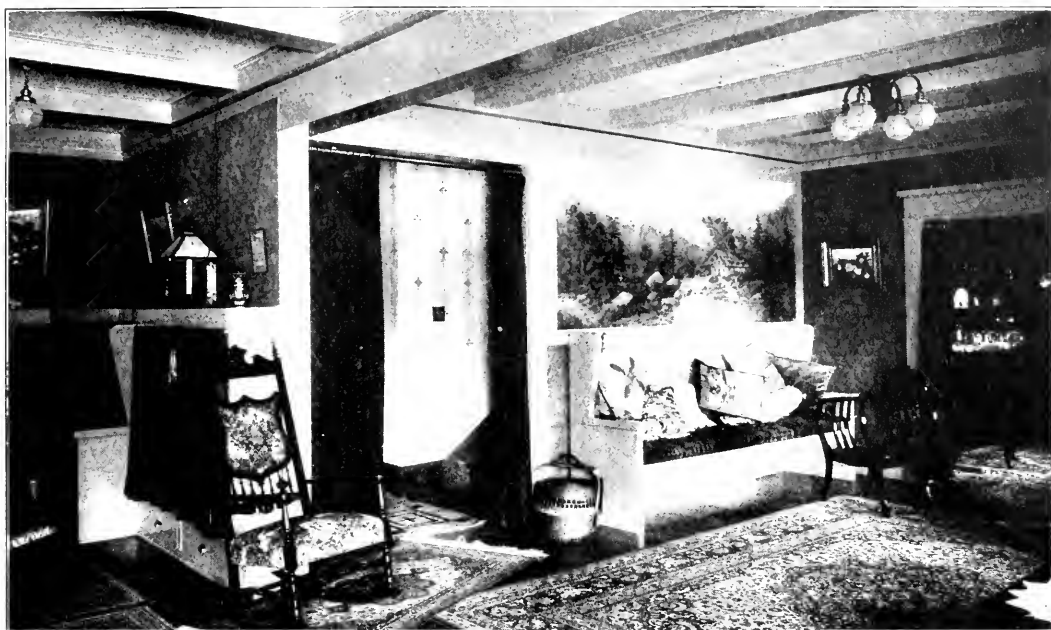
*A Charming Craftsman Interior Showing Clinker Brick Fireplace with Lintel of Fireproof Wood*



*Showing Placement of Davenport and Library Table*



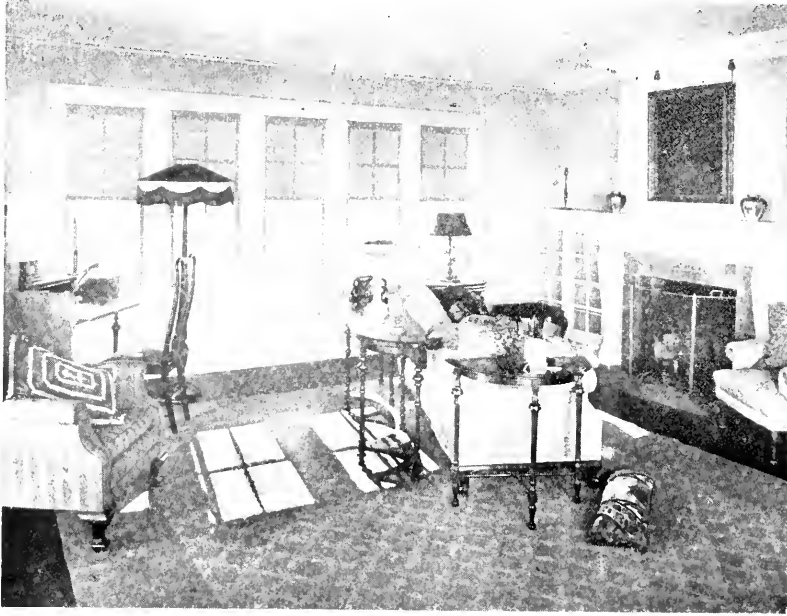
*Brown Oak Woodwork; Allegorical Frieze Representing Music and the Arts Done in Oils, Paneled in Oak.*



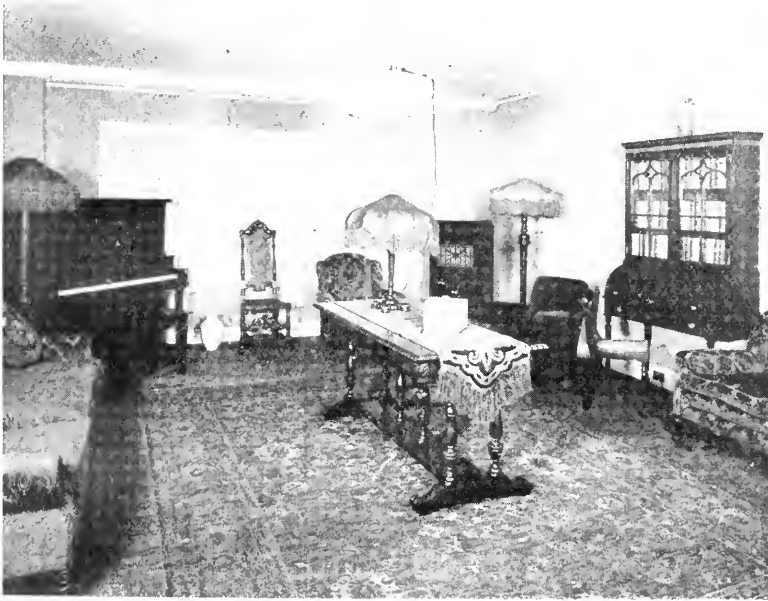
*The Large Landscape Picture, Let into the Wall and Framed by Panels of the Wood Trim, is the Focal Point of Interest*



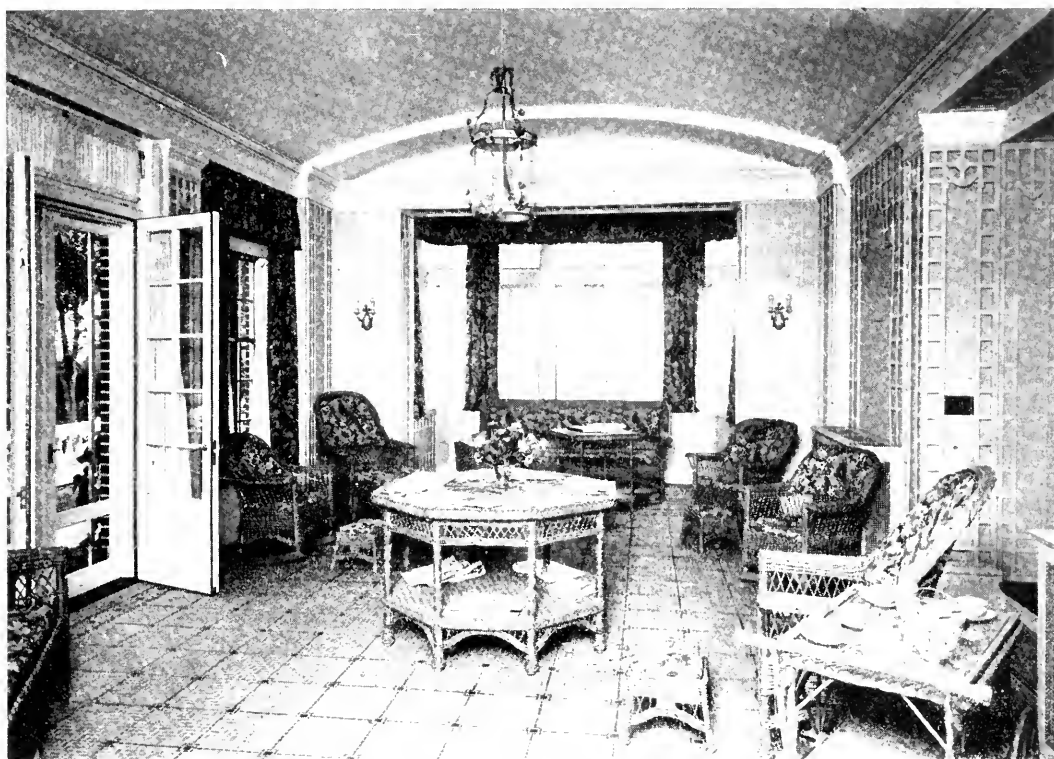
*The Cast Over the Fireplace is an Ornamental Feature to This Living Room*



*Standard Lamps Predominate in the Lighting of This Comfortable Looking Room*



*A Sextet of French Windows Open upon the Sun Room*

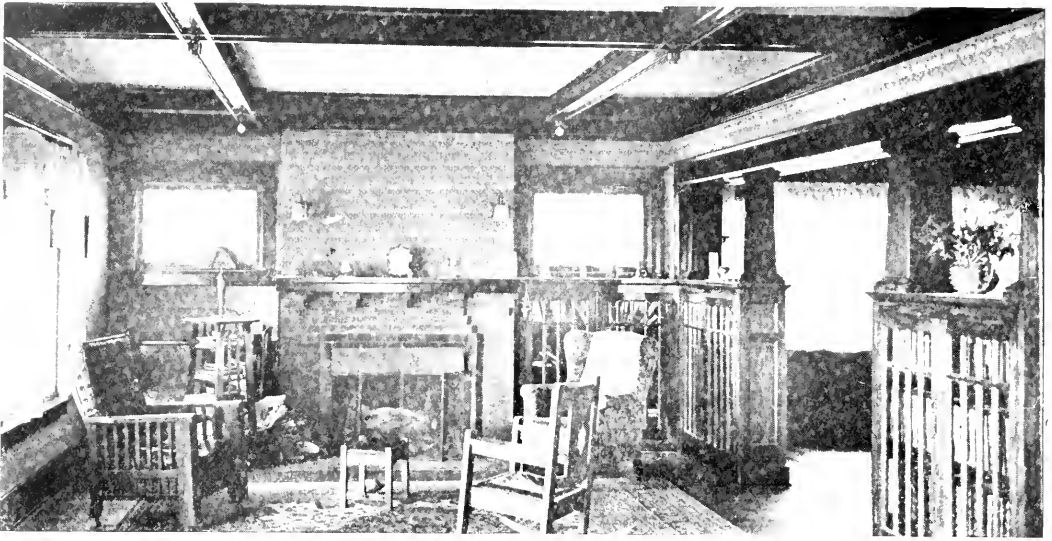


*Wicker Furniture Generally Harmonizes with any Surrounding*

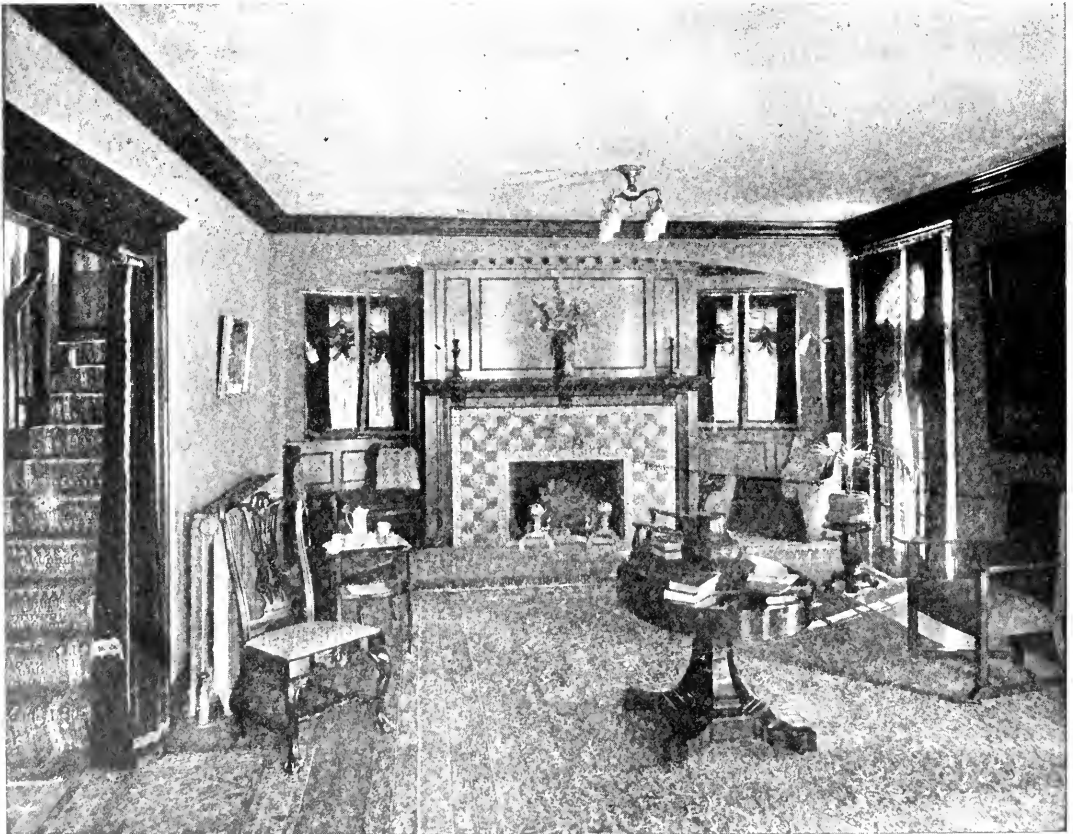


*Beside the Fireplace is an Excellent Place for Built-in Book Cases*





*A Living Room in Illinois, Finished in Pine, Stained a Soft Brown*



*Wide Fireplace, Faced with Moravian Tile in Dull Reds; Hearth the Same, Raised Six Inches From Floor. Tall Glass Doors with Arched Tops Open Out on Balcony. Antique Tapestry on Walls.*

# The Walls of a Room



THE problem of decorating the walls of a room, whether with hangings, wall paper, or paint, is one that calls for something more than taste. There are certain scientific principles that must be reckoned with, if you would have your room satisfactory.

First of all, you should consider the exposure of the room,—whether it is north, east, south or west,—the height and size of the room, and the amount of light that comes into it. You can entirely change the apparent size and shape of a room by means of what you put upon its wall surfaces. Consequently, although you may have your personal preferences in the matter of color,—whether light or dark, warm or cold, dull or bright is best for that particular room, must be decided with reference to these conditions.

If the light comes in from the north, the room will have no sunlight, and consequently a red, yellow, or yellow-green wall covering is good. A cold blue paper on such a room would be cheerless, especially in winter. On the other hand, houses used only in summer are best papered with blue and gray-green, since cool effects are exactly what you want at that season. Rooms with windows that face the south or west, in which the sun-



*A Rich Dining Room, Showing the Influence of Horizontal Lines and Figured Hangings*

light is plentiful, should be less warm in color; blues or cool greens may be used there, while it would be undesirable to have these colors on the north.

By cold colors is meant blues and grays; by warm colors, red and yellow, or colors in which they predominate. Green, for instance, can be made by mixing blue and yellow. If the blue predominates, you have blue-green, a cold color; if the yellow predominates, you have yellow-green, a warm color.

But it is not enough that the color be warm or cool. You will have to determine whether it is to be light or dark, and that is another problem. Few persons realize how much reflected light has to do with the apparent size of the room, although one may have noticed how much smaller a room appears when covered with a wall paper than it does when it is only plastered. Color absorbs light,

and the darker the color, the smaller the room appears. If you want a room to look large, use light paper; you want it to look small, use dark paper. Moreover the color of the paper also affects the quantity of light, for the more light the colors absorb the less they reflect. Blue absorbs comparatively little light; yellow more than blue, and red a good deal. Green, since it is a mixture of blue and yellow, comes halfway between them in respect to absorbing light.

If you take two rooms the same size, and equally well lighted, put dark red paper on one and light blue or cream-colored paper on the other, the second room will seem very much larger than the first. Moreover, the first will require twice as much light as the blue or cream-colored room. So there is a practical as well as an aesthetic side to the problem.

The nature of the design in the wall paper also affects the apparent size of

the room. A wall paper with vertical lines or stripes always gives the room a look of extra height. Horizontal lines, on the other hand, give the room greater apparent length. It is therefore not a question of fashion whether you should use striped paper, but a question of the shape and size of the room.

Mouldings, friezes, and chair rails—all tend to make the walls appear low. If the ceiling is already too low, obviously the thing to do is to take off all the mouldings, and run striped paper from baseboard to ceiling. Panels built over the door frames and reaching to the ceiling add greatly to the general effect of height. On the other hand, if the ceiling appears too high, put a deep frieze, a chair rail, or wainscoting, and horizontal mouldings wherever it is feasible.

One method of treating a wall surface where the ceiling appears too high is to have an ample wainscoting. Five or six feet above it run a moulding entirely around the room. The space between the wainscoting and this moulding should be kept very plain, covered either with wall paper or with cloth, and used as a panel for pictures.

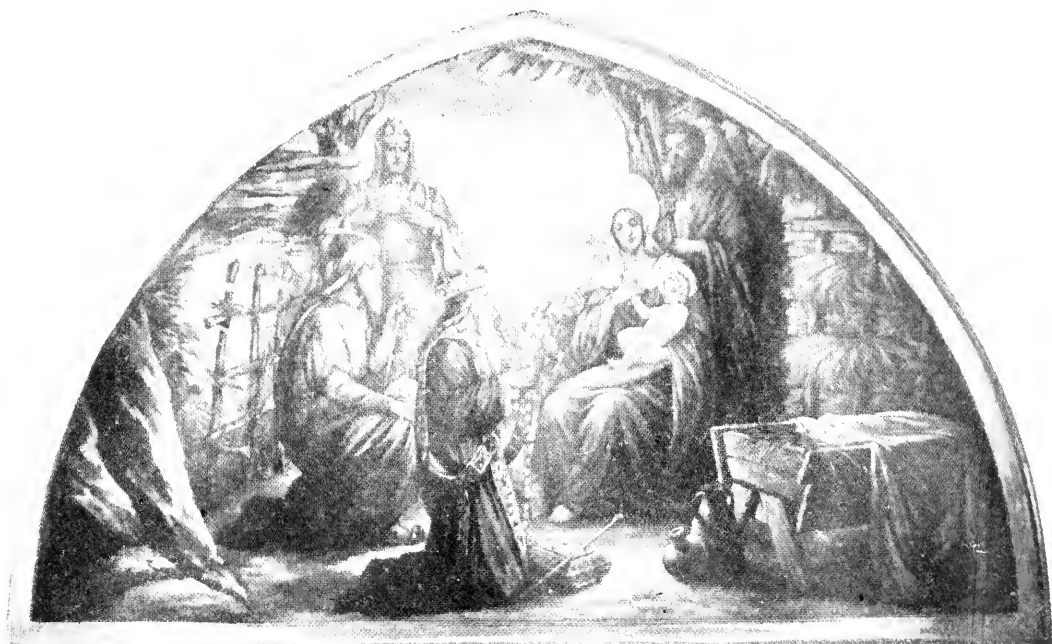
The advantage of the plan is that besides giving the horizontal lines necessary to lower the ceiling, it gives a space for the pictures, which brings them all "on the line," that is, within easy distance of the eyes. Pictures should never be "skyed," that is, hung so high that it is an effort to look at them.

It is hard to exceed the charm of the soft greys, buffs, creams and whites of the Colonial period. With these backgrounds, great liberty is enjoyed, in the color of the hangings, coverings and accessories. A noted New York decorator is famous for her fascinating effects produced with chintz furnishings and hangings against a background of white walls. The rich colors of the chintz against the white walls are striking and artistic.



*Vertical Stripes in the Wall Paper Give the Effect of Height*





## Pictures for the Home

**I**N decorative matters we are prone to extremes. The reaction from too many pictures has given us rooms often lacking in the particular charm which a few well chosen pictures always provide. Better none than poor pictures badly hung, and surely better none than the old time crowded walls. But moderation in all things is well—also that discrimination which prevents bareness on one hand and clutter on the other.

Great strides have been made in methods of reproducing and wonderful improvement in framing. Picture and frame are made a part of the back-ground thus becoming a unit in the decorative scheme.

In the reproductions many beautiful things may be secured, and as these are large in treatment they offer many suggestions. Simple frames are best for these subjects. Repeating the darkest tone of the picture in plain band of wood is a good plan and one which seldom offends.

Portrait details from famous old pictures present a varied field. The interesting head and shoulders of Lucrezia Tornabuoni is a case in point, a fragment of the large fresco of the "Birth of the Virgin" in the church of Santa Maria Novella, Florence. This interesting portrait ranks in decorative and pictorial value with Leonardo's Beatrice D'Este. All these things may be purchased in photographs, Braun of Paris and Alinari of Florence being famous in this line. Others and less expensive processes are on the market, carried by most art shops.

In color the works of Charles Bird is well known and of highest excellence. Each print is signed by Mr. Bird to the effect that the color is engraved, not added later. The Medici Color prints are very desirable as are the reproductions in color by a Detroit company.

The Madonna and Child have been a favorite theme with artists for centuries and while the modern treatment differs from the old, the same spirit is expressed.

Apples and oranges, fish and game, overturned basket of peaches, pots and pans, no longer ornament (?) the walls of dining rooms; if pictures are used in a dining room, they are rare and dignified. In a newly decorated house, the beautiful dining room with ivory woodwork and walls hung with a gray brocaded, satin finish, tapestry paper, there was on one wall a fine copy of Velasquez's—Portrait of a Child—and on the opposite wall foreign flower paintings on a black ground—wood panels.

In the dining room of a Colonial-type house, with walls paneled in ivory wood, there hangs over the white mantel a brilliant piece of painting by a Dutch artist, a Holland dyke, the surface of the water strewn with poppies of every shade and color.

On the opposite wall is placed a large Della Robbia, a wreath of flowers and fruit in the brilliant and unique coloring so well known. Interest thus centered in one or two important, focal points.

Another room paneled in mahogany of a warm, golden brown, the panels formed a fine background for a few pictures of the Impressionist school.

They are in greens and blues and soft purples; a marvelous Zorn shows a woman in a bluish lavender gown partly concealed by green foliage. The tones of the gown are repeated in the shade of a tall brass lamp and in a pot of hyacinths placed in the window. From every point in the room the blues and greens and warm purples are reflected; in the rugs,



*This Fine Dante May be Secured in Color or Black and White*

in the upholstery, and over and over in the pictures.

In reproductions of the early Italian painters, we find both color and black and white—also exquisite browns and grays. For libraries and living rooms monotypes are fitting and when appropriately framed, contribute beauty and dignity. Over a mantel the Madonnas of Raphael, Luini, Bellini, and Ghirlandajo have a quality of the old world charm.

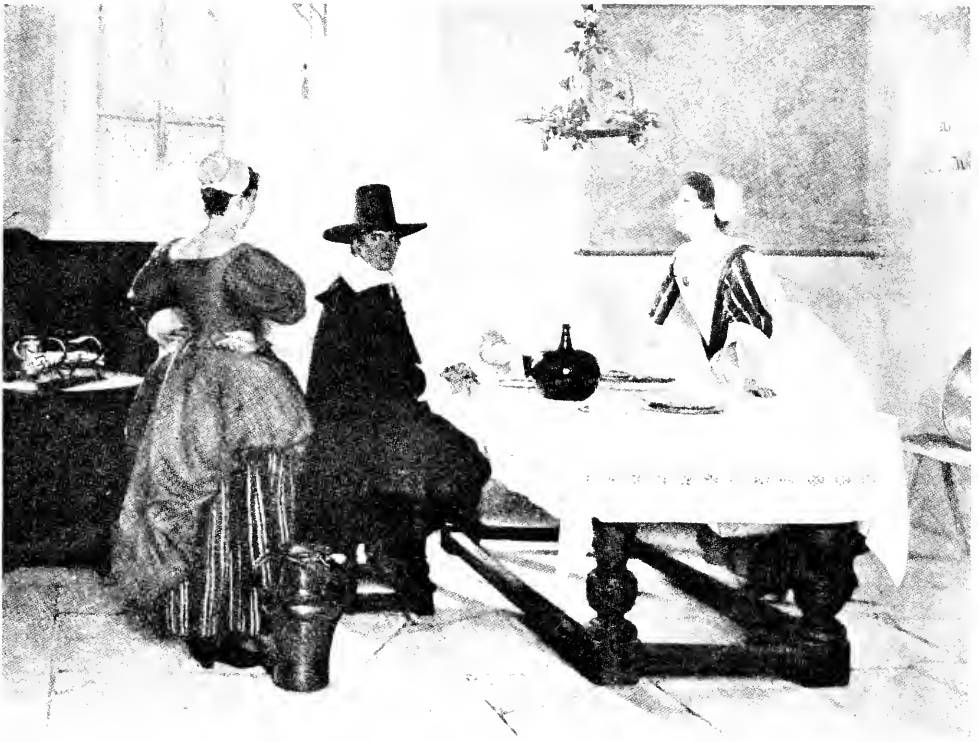
The beautiful illustration on page 52, a reproduction of Sadler's famous painting would grace the most dignified dining room.

A colored etching in Raffaele's early manner is very pleasing. The fewness of the tints gave a most restful and satisfactory print. Simplicity and directness are features in all color printing and this cannot be insisted upon too strenuously. All great art is simple. In buying color prints beware of the complicated attempts, not to say that they will certainly be bad, but that the simpler they are the better.

Landscapes in broad simple masses please many people and have a decorative value beyond most figure compositions.



*An Interesting Print Which Has the Quality of Canvas*



*One of F. D. Miller's Story Pictures*



*White Paneling in a Room of Blended French and English Character--A Fine Background for the Dignified Portrait over the Mantel*



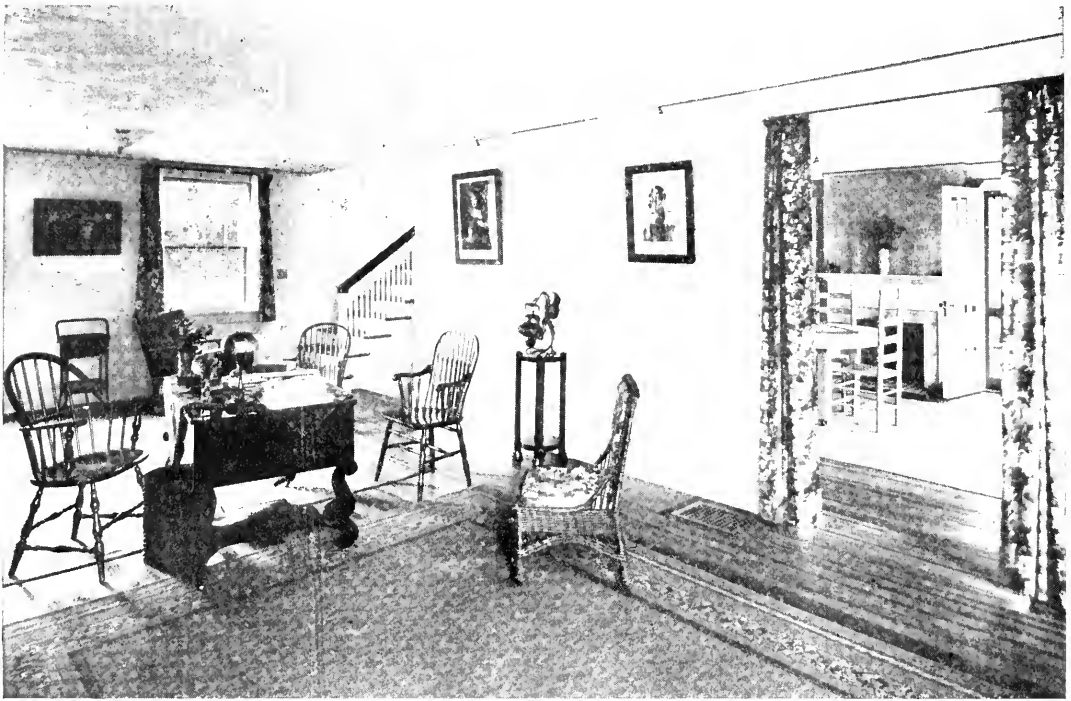
*Combined Living Room and Hall in a Country Home*



*Well Balanced Architectural Effect of Arches Flanking Chimney Breast*



*A Spacious and Comfortably Furnished Library*



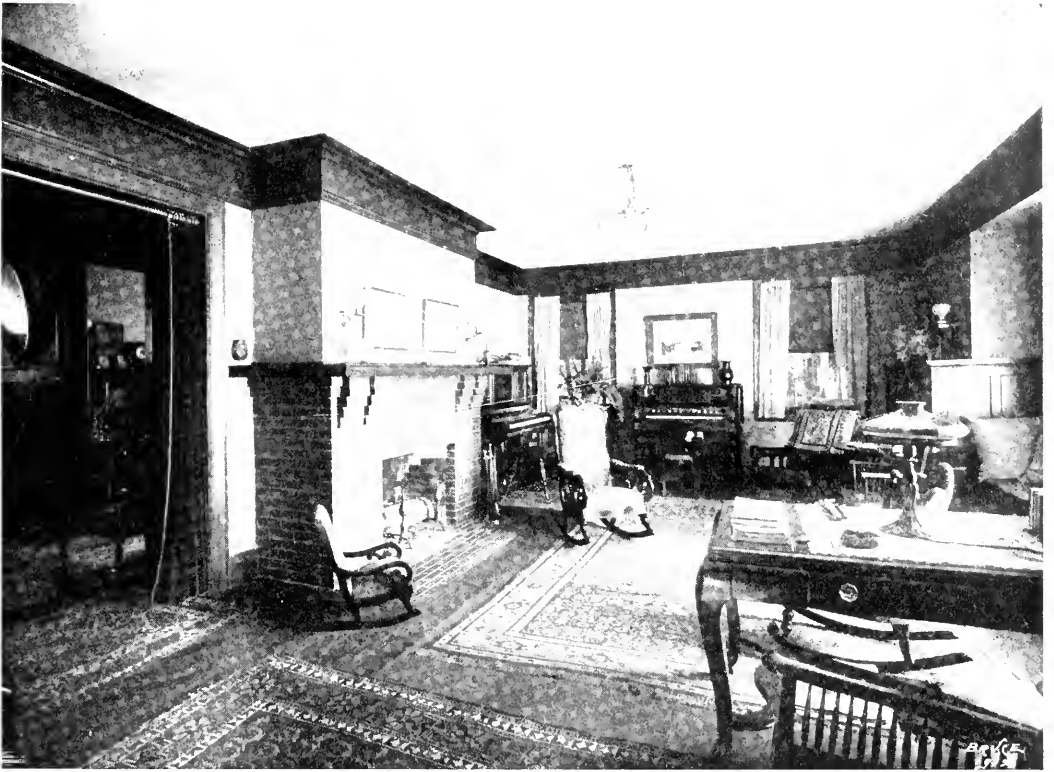
*Living Hall with Staircase Niche*

*Lord & Hewitt, Architects*



*The Built-in Organ is of Oak Like the Trim. The Walls are Done in Old Blue, Rug and Furnishings to Match*





*Living Room with Fireplace Centered. A Group of Three Windows with Window Seat Opposite*



*The Heavy Craftsman Furniture is Lightened by a Few Good Wicker Pieces*



*French Doors are Increasingly Popular Even in the More Northern States*

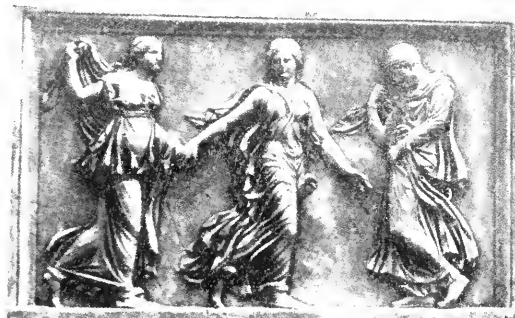
# The Decorative Possibilities of Cast

**I**T HAS always seemed to me that plaster casts from the decorative standpoint are neglected. On the other hand, I have frequently seen rooms which were marred by too many small things in plaster. One big cast well placed will contribute a certain dignity difficult to obtain in any other way.

The sand finished or rough plastered wall makes an admirable setting for a cast. Burlap and heavy textiles are also good. A fine grade of plain paper is likewise effective. Figured walls, as a rule, are not so harmonious, yet I recall a room papered in a bold design in three shades of yellow where several casts made a charming enrichment; over the fireplace being a fine Della Robbia Madonna.

For music rooms, the Cantoria has always been a favorite, particularly the "Boys Singing from a Scroll." In a few cases the complete composition in ten panels has been used.

In my illustration of a living room may be noted two panels of the Cantoria, one



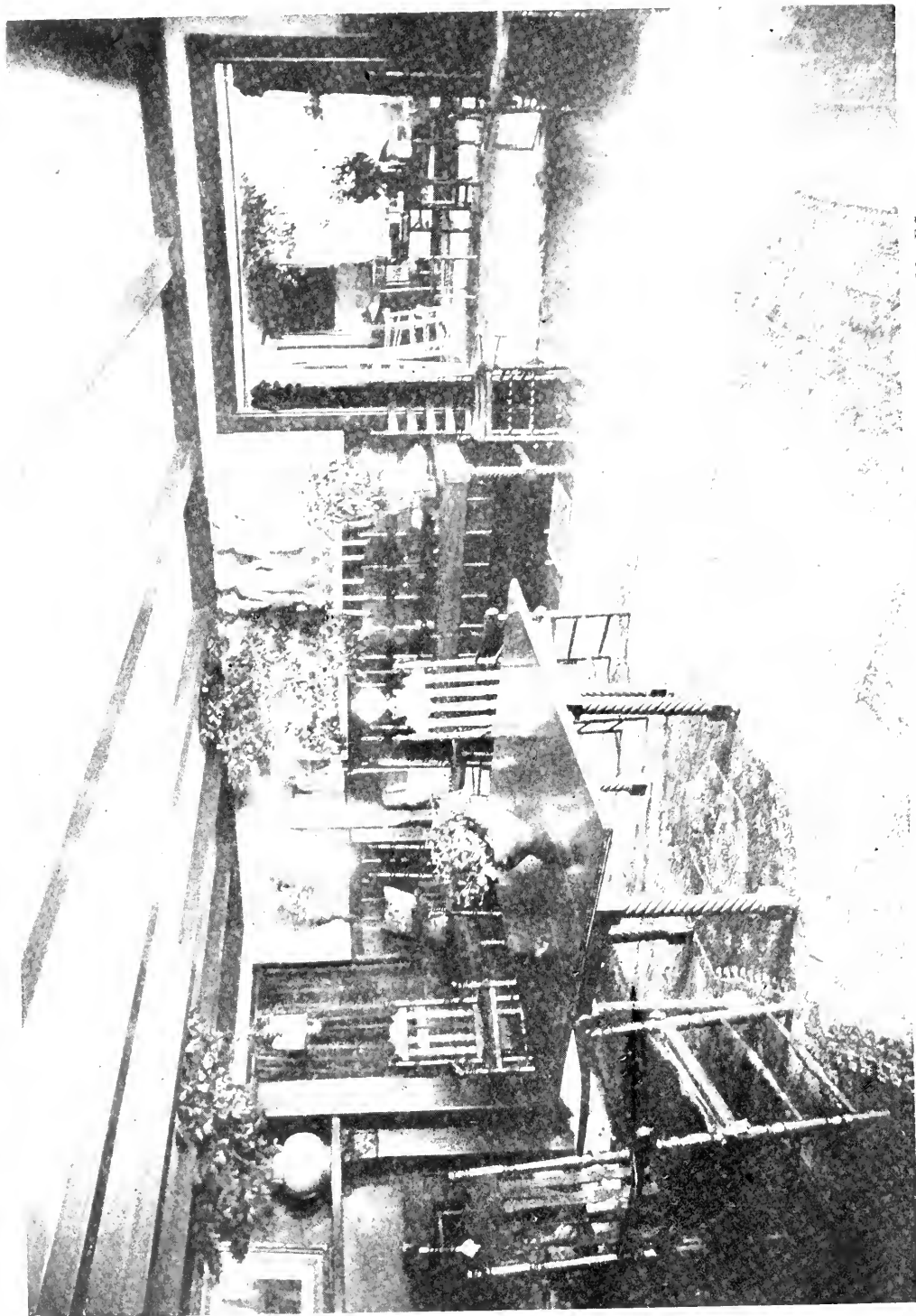
*Dancing Figures*

seen through the opening of another room and one at closer range.

Casts in bas-relief will have more decorative value than casts of statues, although an occasional place may be found for a fine Greek or Roman example. Perhaps the "Winged Victory"—the Nike of Samothrace—is best known of classic statues. It has been reproduced by the thousands. Yet never seems common, so perfect is it of its kind, with that splendid suggestion of movement in the broken wings and beautiful drapery.



*Madonna and Child with Angels, by Lucca Della Robbia*



*Living Room in a Country Home Near Boston Where Plaster Casts are Used with Admirable Effect*

## Rugs for the House

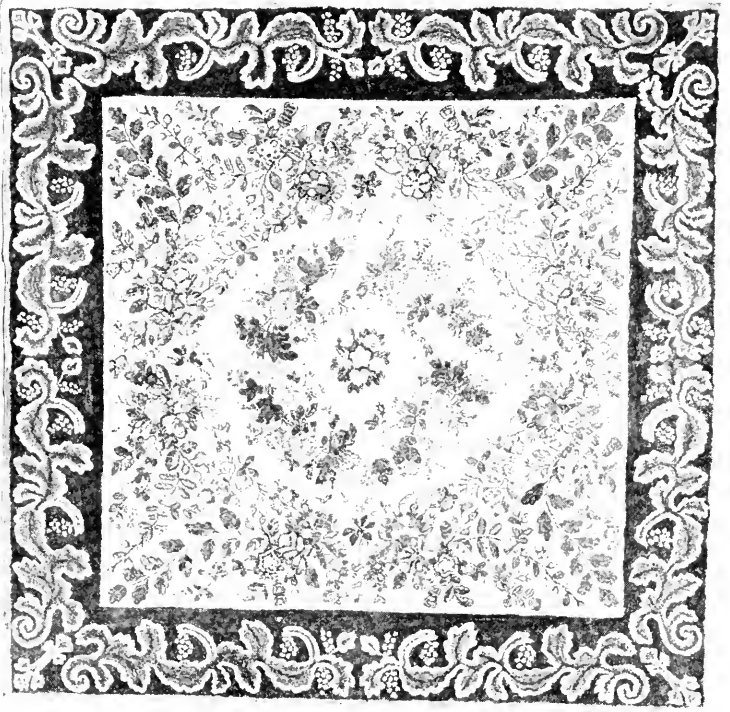
Perhaps no question is a more burning one to the home-maker, than the question of rugs. To be or not to be—Domestic or Oriental.

Among the domestic rugs there are various makes of Wilton, Royal Wilton, Velvet, etc., either plain or in conventionalized or Orientalized design. One of the best of these, both for appearance and service, is the Rego Wilton, with a heavy pile and color tones of unusual depth and beauty. It is an excellent choice for the hall and living rooms of a house and a fine background for any furniture, with an agreeable feeling of softness to the footfall. It has of course advanced greatly in cost since the war, being now from \$3.00 to \$6.00 a yard according to width and quality, but even then it is less expensive than the seamless rugs.

In a new home, the floors throughout the hall, living room and dining room are overlaid with Geneva rugs. Their deep, heavy pile and soft sheen, taupe in color, with an undertone of rose gives an indescribable softness. These rugs were made to order in sizes to suit the rooms. In the living room are laid several Persian Iran rugs in their lovely coloring of rose and blue and cream. The blue note is still further accentuated by the deep blue marble facings of the fireplace.

The beautiful designs and colors in which they may be bought make them attractive for country houses, cottages and bungalows. If a matting is laid all over the floor, touches of color may be introduced by adding these rugs, while on hardwood or stained floors there is nothing more suitable.

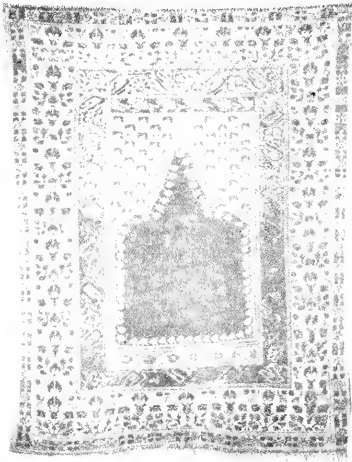
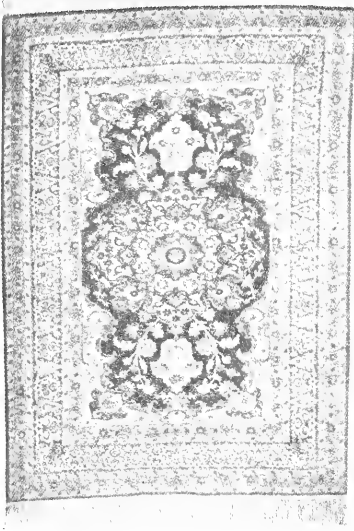
The hooked rug of our grandmothers has come into popularity again. Since it is one of the most practical pieces of "fancy work" a woman can do, it has a double reason for being. An interesting rug made some twenty years ago, is shown by photograph.



*An Old "Hooked In" Rug Almost Equalizing an Oriental in Pattern and Color*

Oriental rugs are broadly classified as Anatolian or Turkish, Caucasian, Iran or Persian, and Turcoman.

The list of Caucasian rugs includes



*Tabriz Rug, Under the Persian Division*

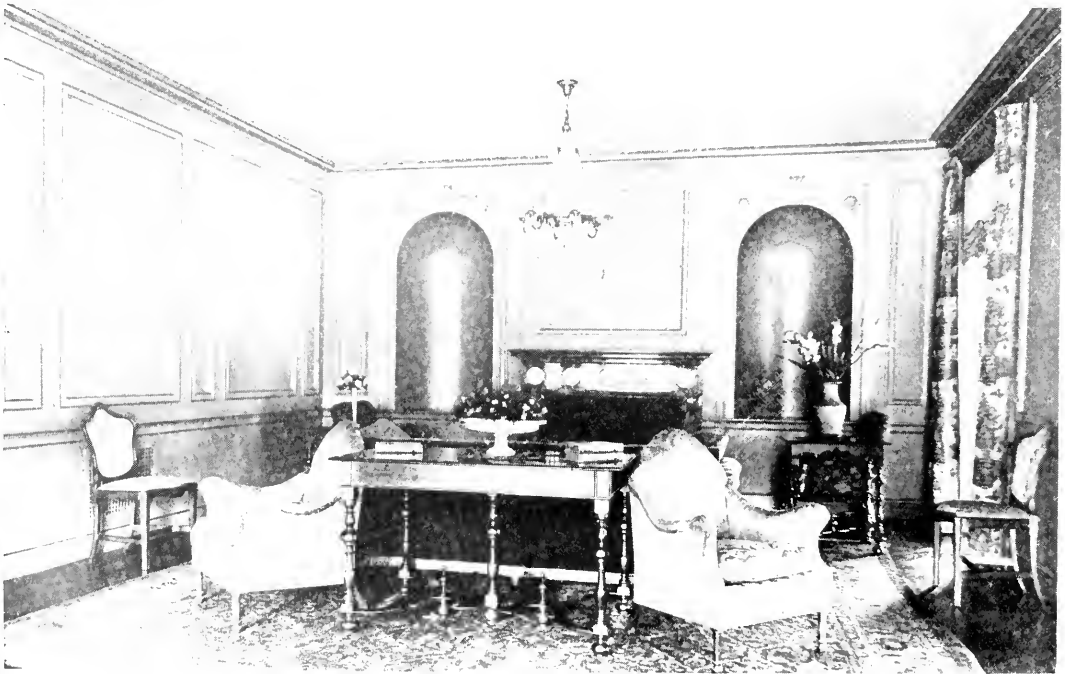
*Ghiordes Prayer Rug of the Famous Anatolian or Turkish Division*

*Shirvan Rug of the Caucasian Division*

the Kazak, Daghestan, Derabend, Shirvan, Karabagh, Ganja, Oabistan, Cashmere or Soumak, and Mosul.

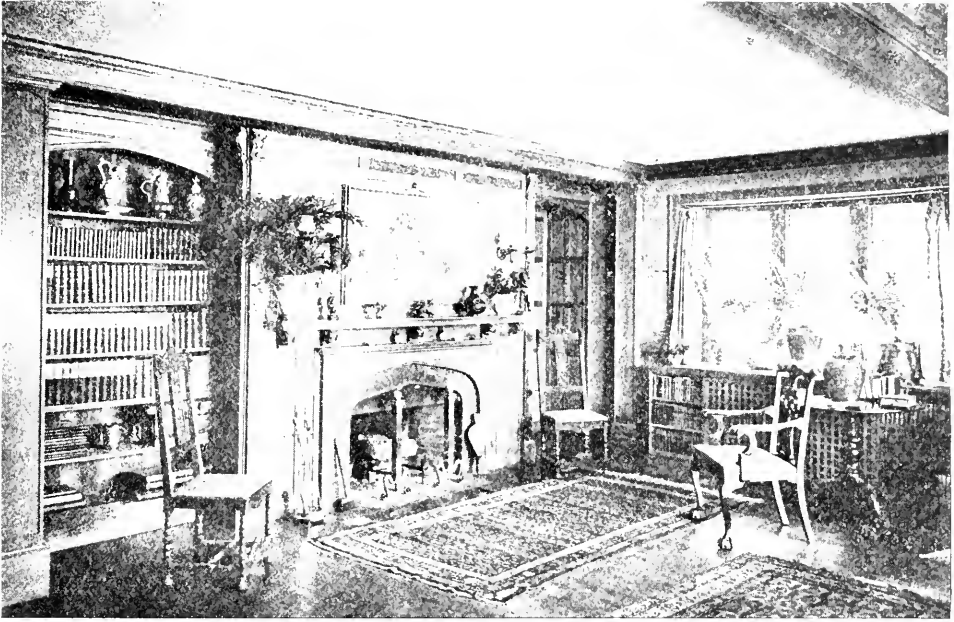
Of all the Caucasian rugs, the Kazaks are heaviest in pile. They are made by the Cossacks, a nomadic tribe renowned for their horsemanship. Although loose-

ly woven, they are exceedingly durable. They are bold in design and magnificent in coloring, splendid fields of green or red, throughout which are distributed detached figures—geometric, birds, beasts, trees, and human beings. The nap comes close to the selvage of the border.



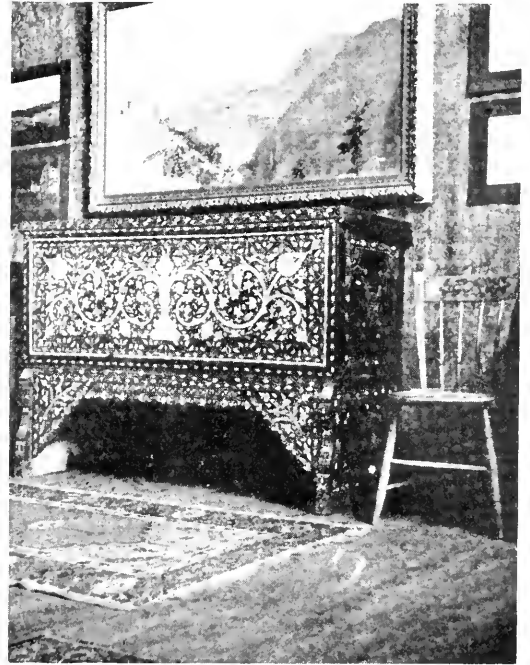
*One Large Rug Nearly Covers the Floor of this Living Room*





*The Decorative Effect of Plants*

The difference between the Iran and Persian rugs is simply that the antique Persians are called Iran, after the historic name of the country, in order to distinguish them from the modern rugs. While all Iran rugs are Persian, not all Persians are Irans. Most of the Persian rugs are known by the name of the town in which they are made; such as, Tabriz, Herez, Hamadan, Kermanshah, Kerman proper, Sultanabad, Shiraz, Herat, Meshed, Saraband, Goravan, etc. While some of the finest rugs in the markets to-day are from Persia there has also been a great deterioration in some fabrics formerly recognized as artistic models and marvels. The antique silk rugs, marvels of color, exquisite workmanship, and delicacy of design are seldom seen outside of private collections or museums, with prices prohibitive to any except millionaires. The best Persian rugs obtainable to-day are those made in the remote portions of eastern, western and southern Persia



*Old Persian Rug in an Artist's Studio*

## Braided Rugs and Antique Furniture

are turning again to homely, practical things. The braided or crocheted rugs are eminently practical. In the first place woven rag rugs have found favor and have been used with great satisfaction in many kinds.

We are coming back to the time of home-craft work of various kinds, of which rug making is one of the most practicable and popular.



*With Colonial Furniture Braided Rugs Seem Fitting*



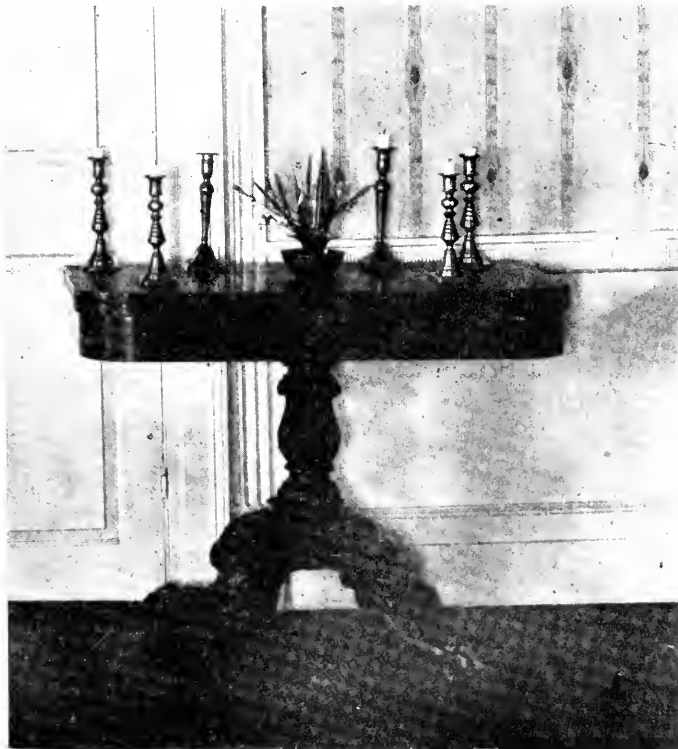
*The Homelike Charm of an Old House with an Original Use of Braided Rugs*

The modern bedroom is quite often old-fashioned in regard to furnishings, for the latest style is likely to be a revival of former styles in bedroom furnishings with "period furniture," if heirlooms are not used. But in plan, and in such arrangements as closets, heating and lighting, wholly modern ideas prevail. The up-to-date builder, therefore, considers the styles in furnishings in order to provide a suitable and convenient background in the room itself.

In size, the bedroom large enough to accommodate Colonial furniture, is rarely indulged in nowadays, except in the spacious mansion. Not only must there be sufficient room, but wall spaces must be provided for the usual pieces of furniture without crowding.

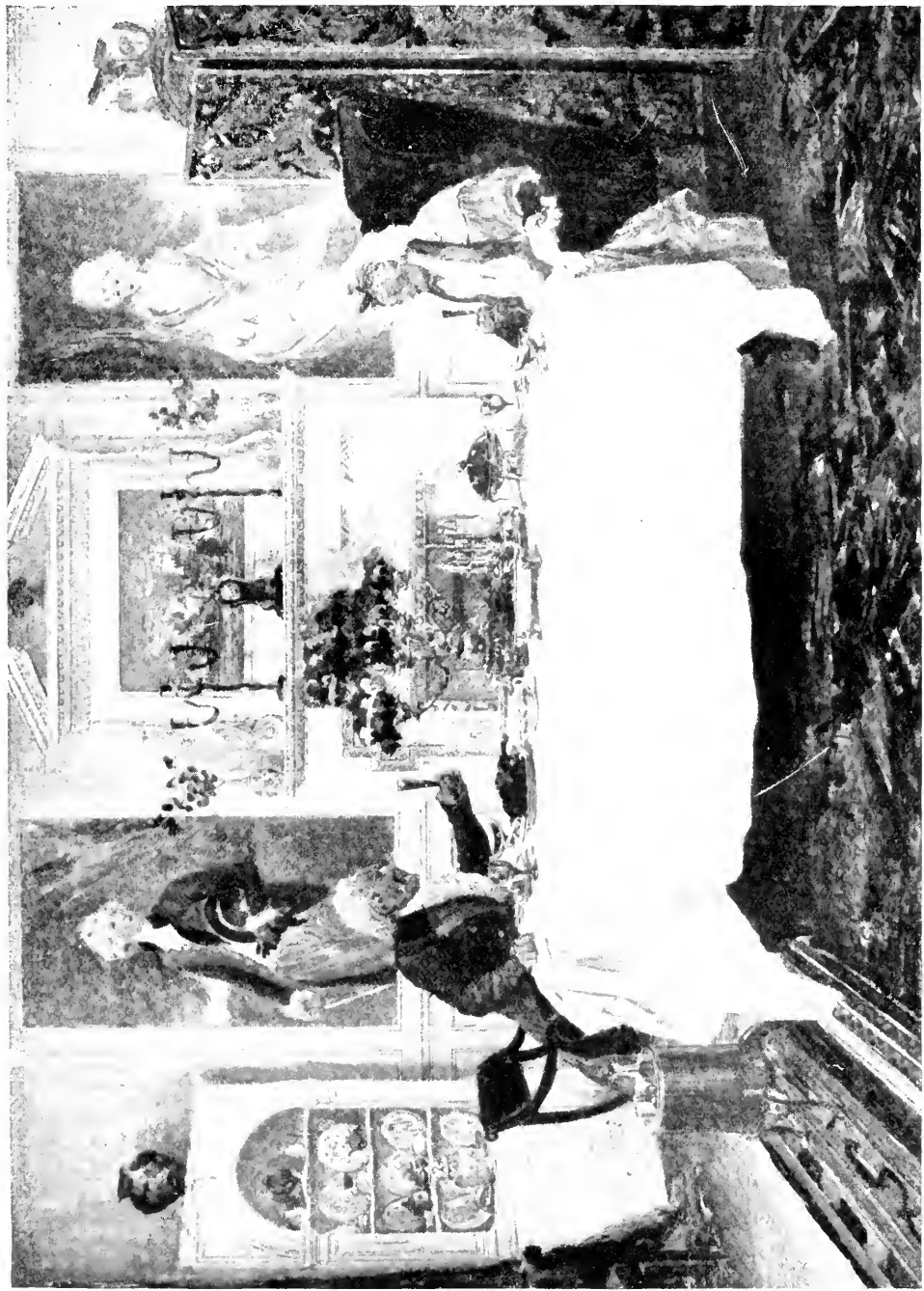


*Some Pieces of Fine Workmanship*

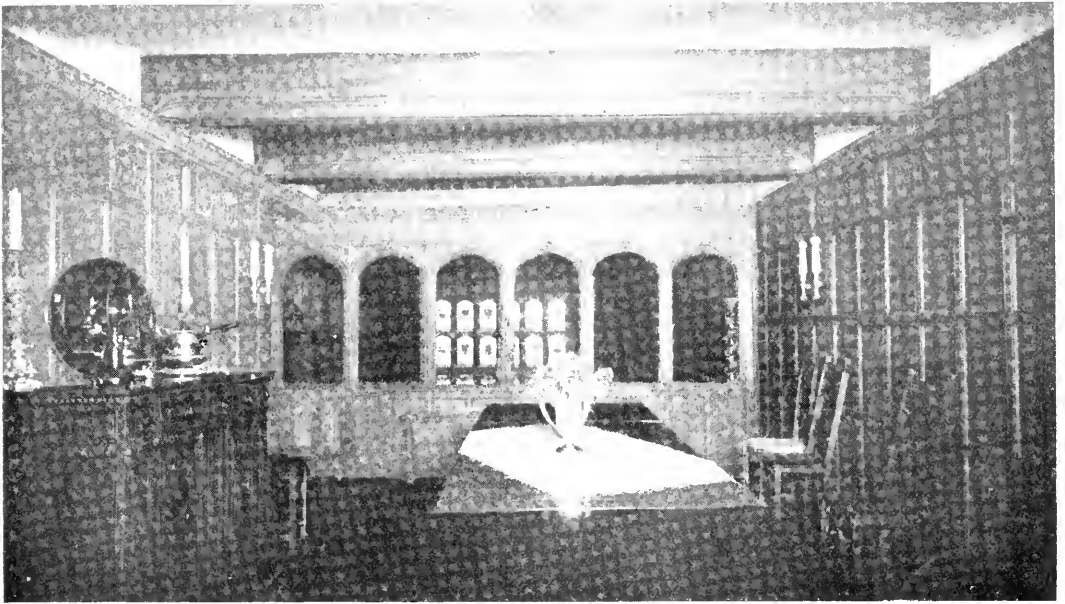


Two  
prize  
pieces  
in  
ornamental  
furniture

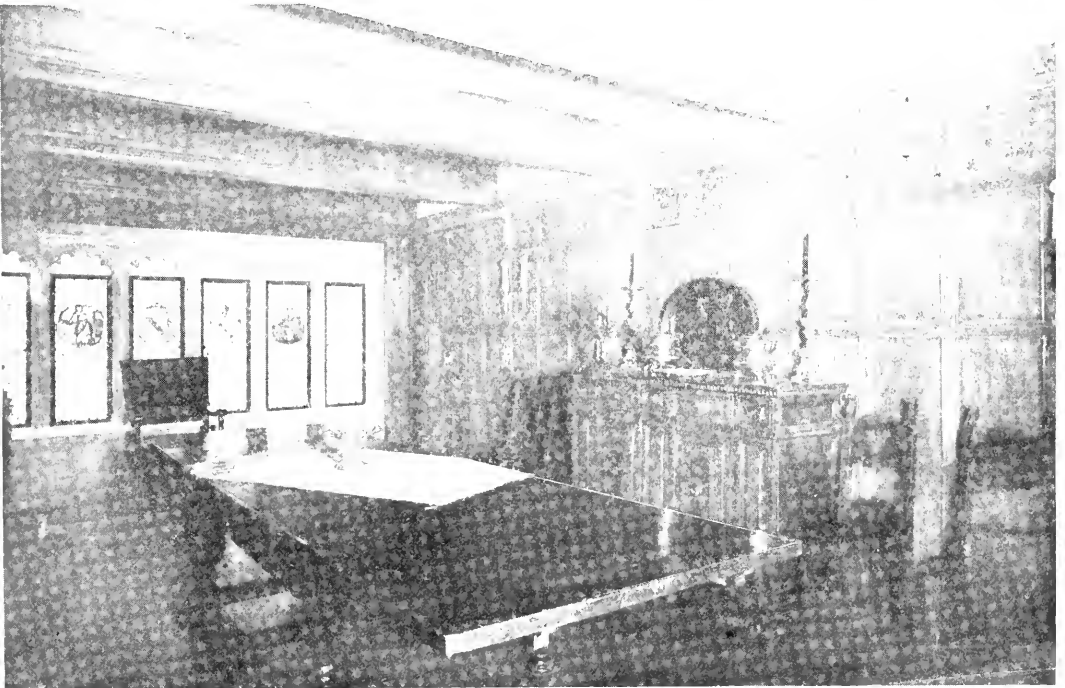
*An Old Colonial Table*



*A Fine Picture for the Dining Room Wall. A Reproduction of Dandy Sadler's Famous Painting - Darby and Joan*



*Seventeenth Century Paneling in a City Dining Room*



*The Baronial Type*



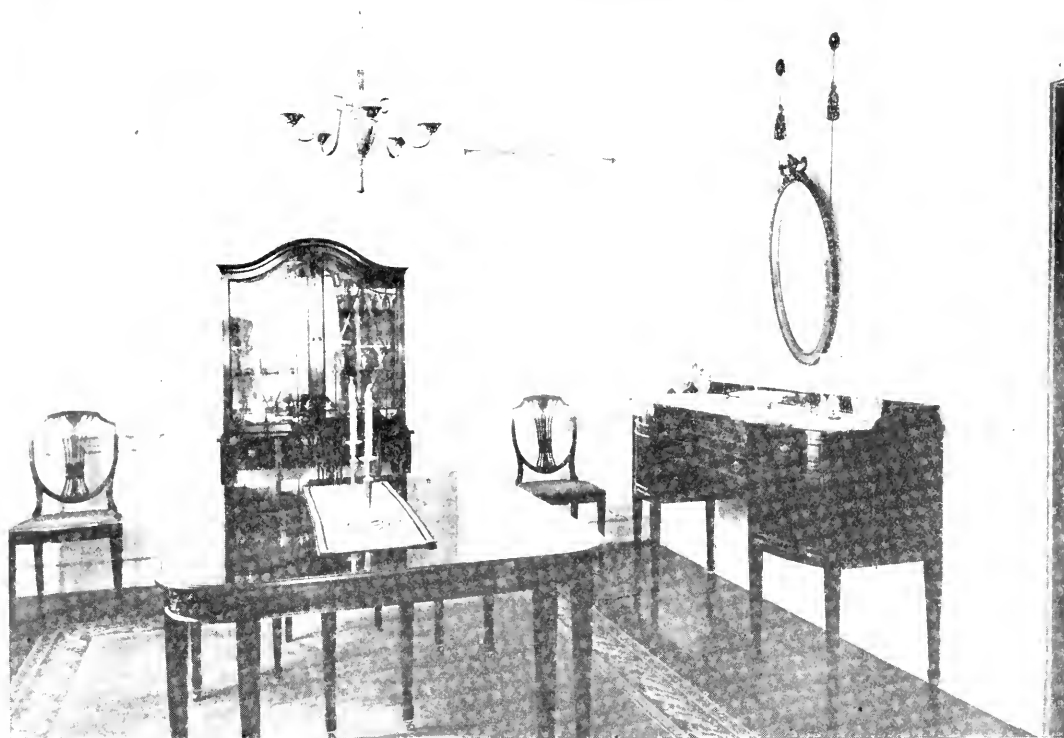


*Here a Landscape Frieze in Dull Yellows and Browns is Repeated in the Tones of the Rug and the Yellowish Brown of the Draperies*





*The Dining Room in a Handsome Colonial House, Paneled in Whitewood to the Tops of the Doors and Furnished in Mahogany.*



*Mahogany Furniture of Colonial Design in a White Enameled Dining Room*



*This Charming Black Walnut Furniture is a Survival of the Late 70's*

# Distinction in Table China



*New China of Old Design*

**F**ASHIONS in table appointments change year by year, but fine linen, clear glass, and appropriate china are never out of style.

Few housekeepers can resist the attractive displays in the shops, even with the memory of well stocked shelves at home. There seems to be always a place for an additional half dozen plates, or doilies, or finger bowls, as the case may be.

In selecting table ware for every day use the most pronounced patterns should be avoided unless combined with more conservative pieces. A moderate use of the unconventional is recommended, for a continual display of colorless china is monotonous and tiresome.

My own china cupboard is a case in point. Sedji ware of pale green has always been a favorite in our household. This year I selected bread and butter plates to match breakfast plates and coffee cups and saucers purchased twelve years ago. The green is a trifle grayer in the new plates and there is an advance in price.

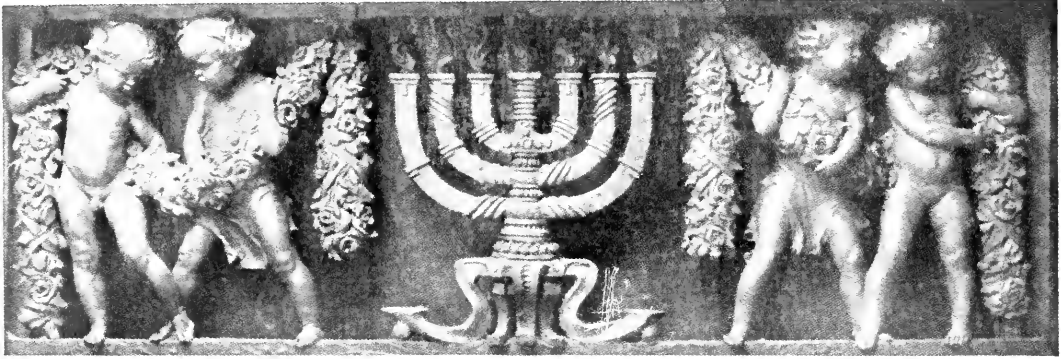
This Sedji is very attractive. Coffee always seems to me to have a special flavor served in its large comfortable cups, just as tea has a particular "bouquet" when drunk from old pink lustre. Sedji plates make the simplest kind of salad very interesting to the eye, while

almost any flower the garden yields, blends delightfully with the cool green. Other pieces working in well at luncheons and informal suppers are bowls and plates of Quimper, the gay French peasant ware, plates and pitchers of Italian majolica, and a half dozen dishes of heavy china, such as rice and chop suey are served in at Chinese restaurants.

Breakfast sets may depart from stereotype lines and be all the more welcome. Salad seems more palatable on a different style of plate from that used for the main course.



*Dresser of Danersk make,—an Interesting Substitute for the Conventional Sideboard*



*Screens for Dining Room Furnishings*

The laced-leather hinge, used in the embroidered screens with cherry framing, was the invention of this man. The idea of using grass cloth for porch screens emanated from his active brain. For many years I used with much satisfaction a four paneled screen of light brown grass-cloth painted in white cherry blossoms. The blossoms were broadly painted in the flat Japanese way, but the flexible movements of the screen were American, or possibly Dutch, or perhaps just Vantine. Anyway this article was a treasured possession for years, and still serves in the form of one perfectly good panel used as a wall decoration between two windows in a country bedroom.

Japanese screens will be found for years to come, but not quite such examples as dwelt by the dozens, and even hundreds, in the good old pre-war period, beneath the roof of the great house of Vantine.

Speaking of screens, the decorative cretonnes make excellent ones for country use, and in a neutral room are as successful as a gay grouping of flowers in a quiet garden corner. If curtains and screen are of the same pattern, so much the better, and if rugs and walls are plain, better still. In a room with a compara-

tively low ceiling a stripe cretonne carrying a flower motif makes an admirable screen cover. Such a pattern looks well in a country dining room, provided there is sufficient space to give what architects call "circulation." And, circulation of air is not meant in this case, but comfortable "circulation of people."

Quiet lattice patterns in lettuce green, blue, black and claret may be found with a little hunting; and it cannot be denied that the restful scheme has its place quite as well as the more decorative.



*"Versailles"*



*Dining Room with Hollyhock Screen*

A blocked floor of large squares of deep gray and ivory white make an interesting foundation in a dining room.

There was a good deal of yellow and old blue in the room and, of course, much green foliage without. One expected the unexpected in this little house for it was called "Periwinkle."

Chintz and cretonne are as fascinating as ever and a little lower in price. In a new pattern book I noticed a "Della Robbia" chintz which is a variant of the stripe idea with the rich detail of glazed terra cotta. The colors were blue of the well known "Robbia" tone, ivory and a little soft orange and dull green.



*A Good Colonial Dining Room*

It is not so easy to blunder in a dining room as in other portions of the home, for the requirements are clearly defined. A dining room should never be a curio place, for utility must come first, and out of utility will grow beauty, the only real beauty which is invariably founded on actual needs.

An inexpensive dining room in the country is recalled where the woodwork is painted white and the walls are covered in gray paper carrying white stripes. In this room the furniture is light gray picked out with white. The floor is painted gray and the one big rug has a green ground with short-stemmed flowers in pink and lavender forming a thick border. The rug is Walter Cranish in feeling, the effect is flat and decorative. The curtains are in leaf green bordered with lavender and lined with pink. The china is peasant ware painted in splashy nosegays, outlined in green. The room contains no pictures. The only ornaments, if ornaments they may be called are small bay-trees in green boxes and flowers arranged in a rather formal manner in plain green jars. The room would not suit a city house, but

in its present location it is charming in every way.

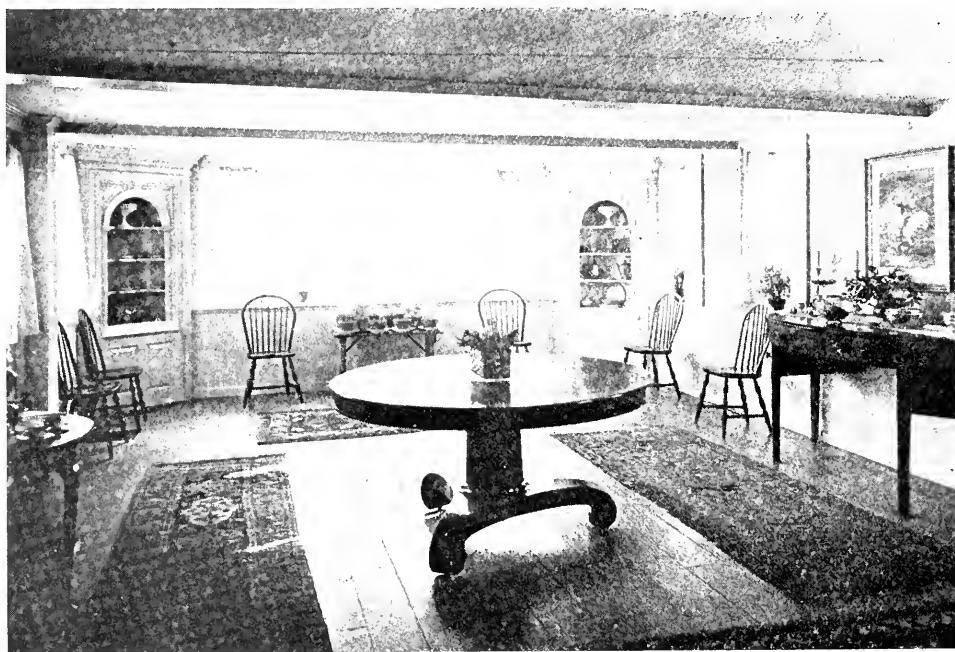
A color scheme for a dining room is often a vexing one. The day of the red, and then the Delft blue dining room, is over. Instead, the modern tendency is toward a rather quiet neutral or pastel effect, restful at all seasons—summer or winter. For the small house tapestry papers in dull pinks, yellows, greens and blues

massed with delicate grays are perhaps preferable to the scenic papers employed so strikingly with period furniture in the large handsome dining room of a palatial mansion. It is just the same with furniture, the simpler designs are apt to be more enjoyable. Furniture painted white when combined with a white trim and walls of decorative pattern will give good results, so does furniture painted green, and one charming breakfast room is recalled where the furniture and the woodwork are painted peacock blue. The paper has a white ground with small, brilliantly colored peacocks seen through branches of green leaves. A rug of Scotch weave with a green center and border in which peacock shades are blended with green, covers the floor to within six inches of the wall. The floor matches the trim and the furniture. White ruffled curtains hang at the windows. In the paper is a little dull orange which is repeated in a runner on the long, narrow table. This runner of coarse linen has for a border small bay trees in green cross stitch. On a narrow mantel are two dwarf trees in tubs painted blue.





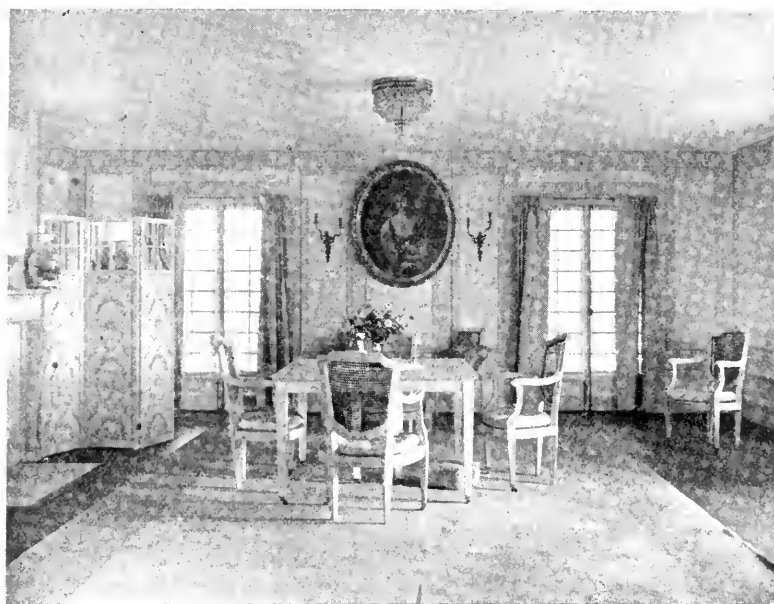
*Where Portieres of Heavy Materials Repeat the Coloring of the Curtains*



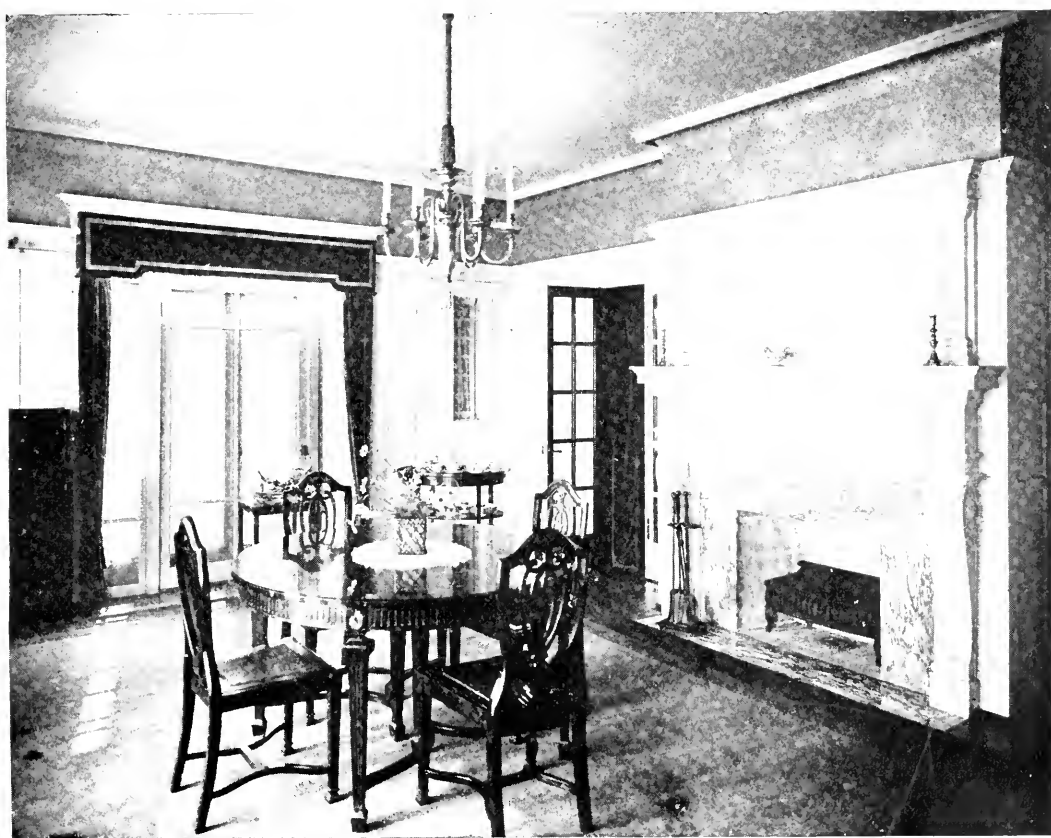
*Simplicity is the Keynote in these Furnishings*



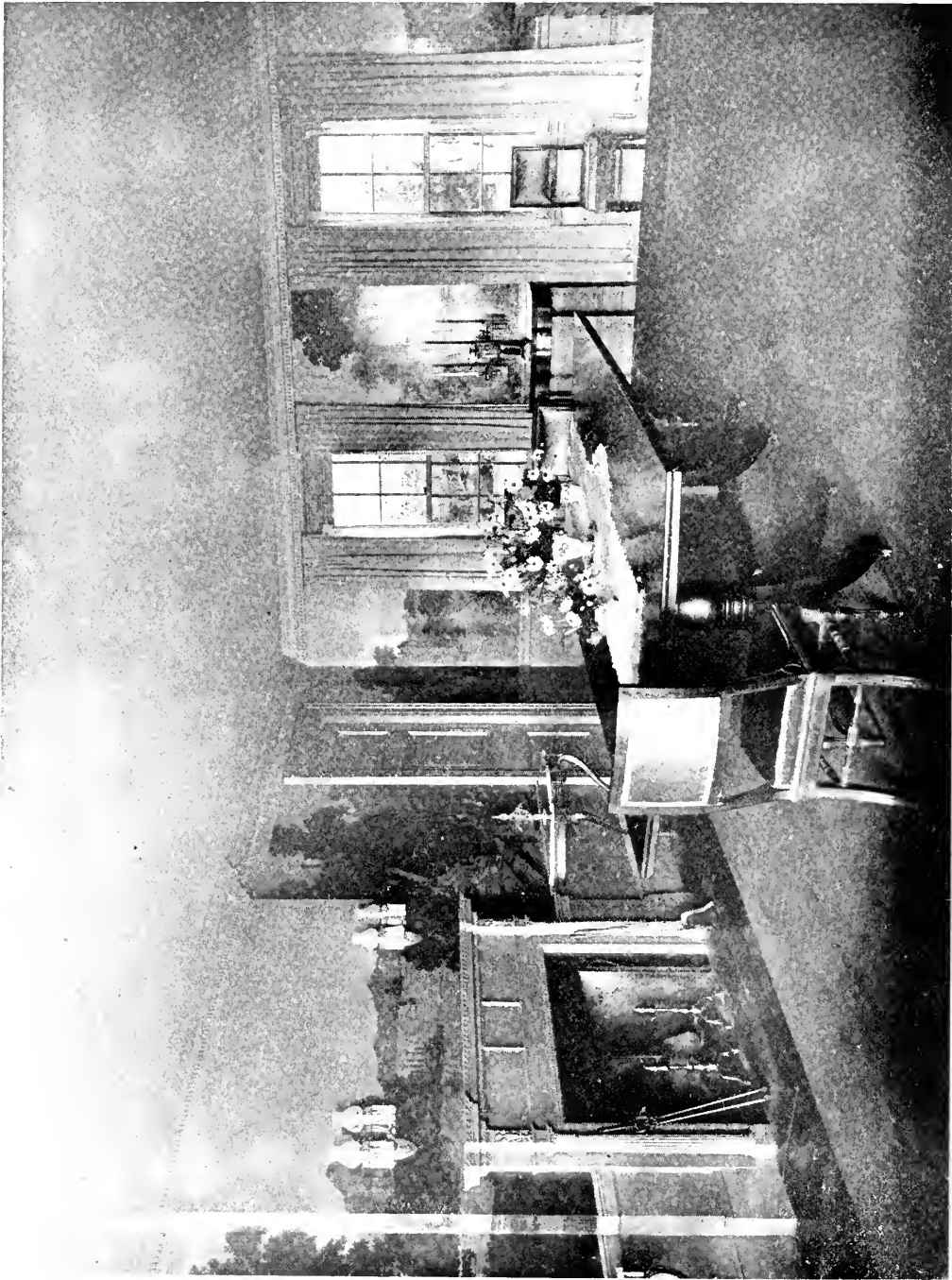
*The Window Ledge is Flanked by China Closets*



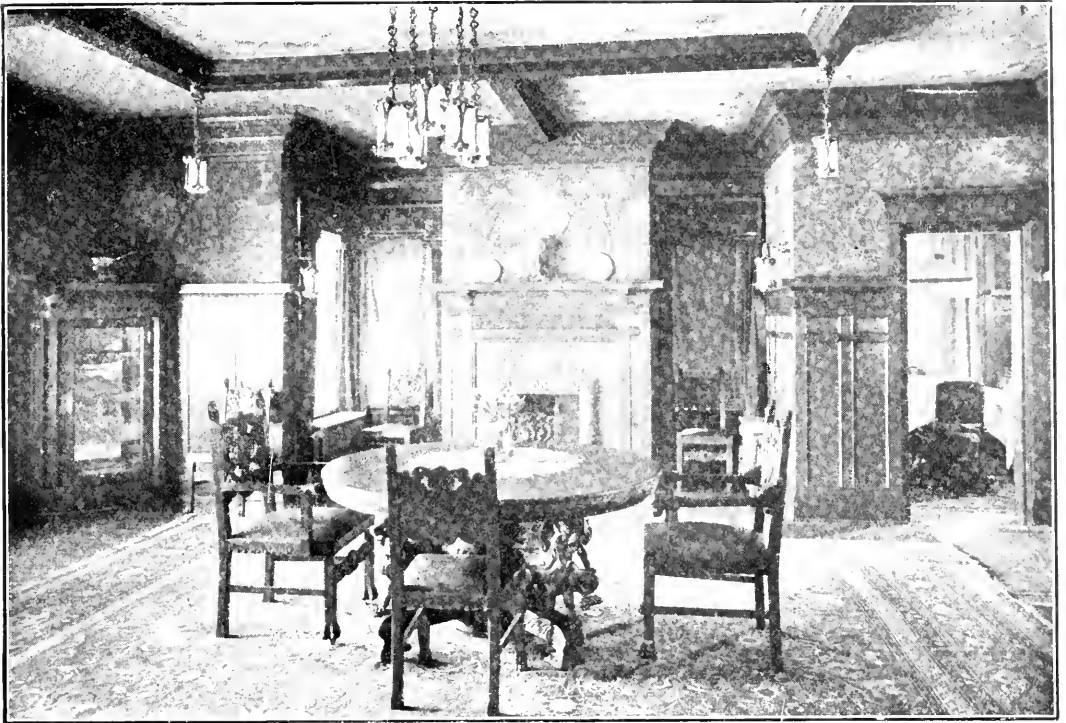
*The "Service" Door is Artistically Screened*



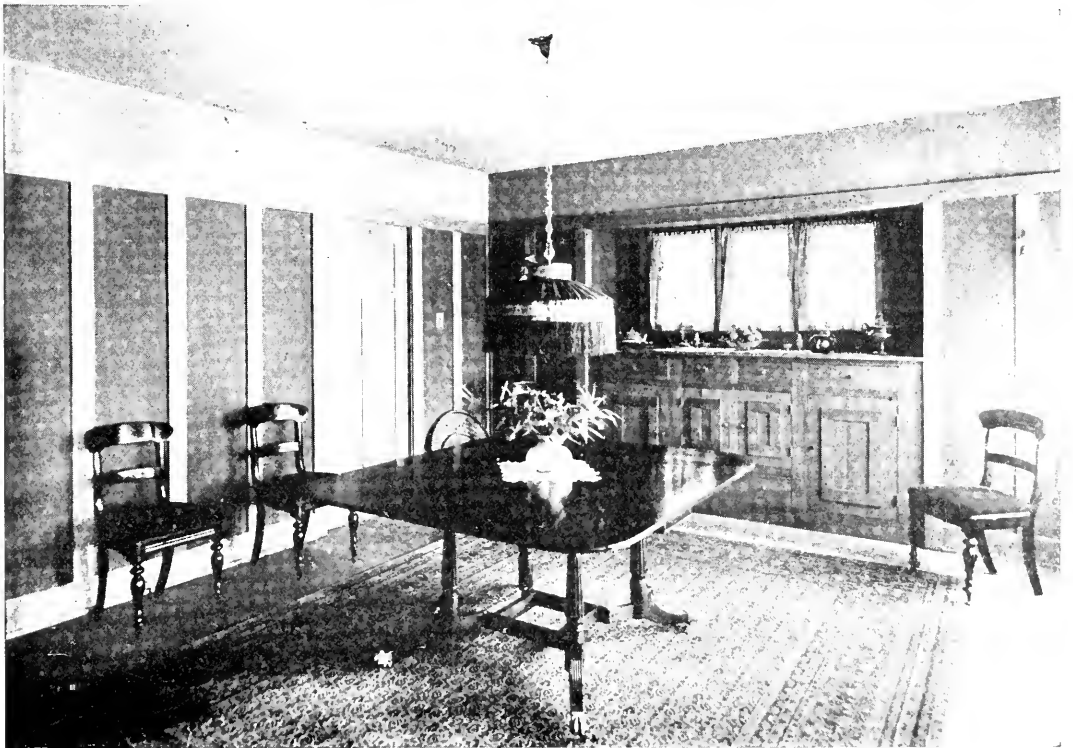
*Dining Room with a High Paneled Wainscot, Simply Detailed*



*Scenic Effect on the Dining Room Walls of a Country House on Long Island*

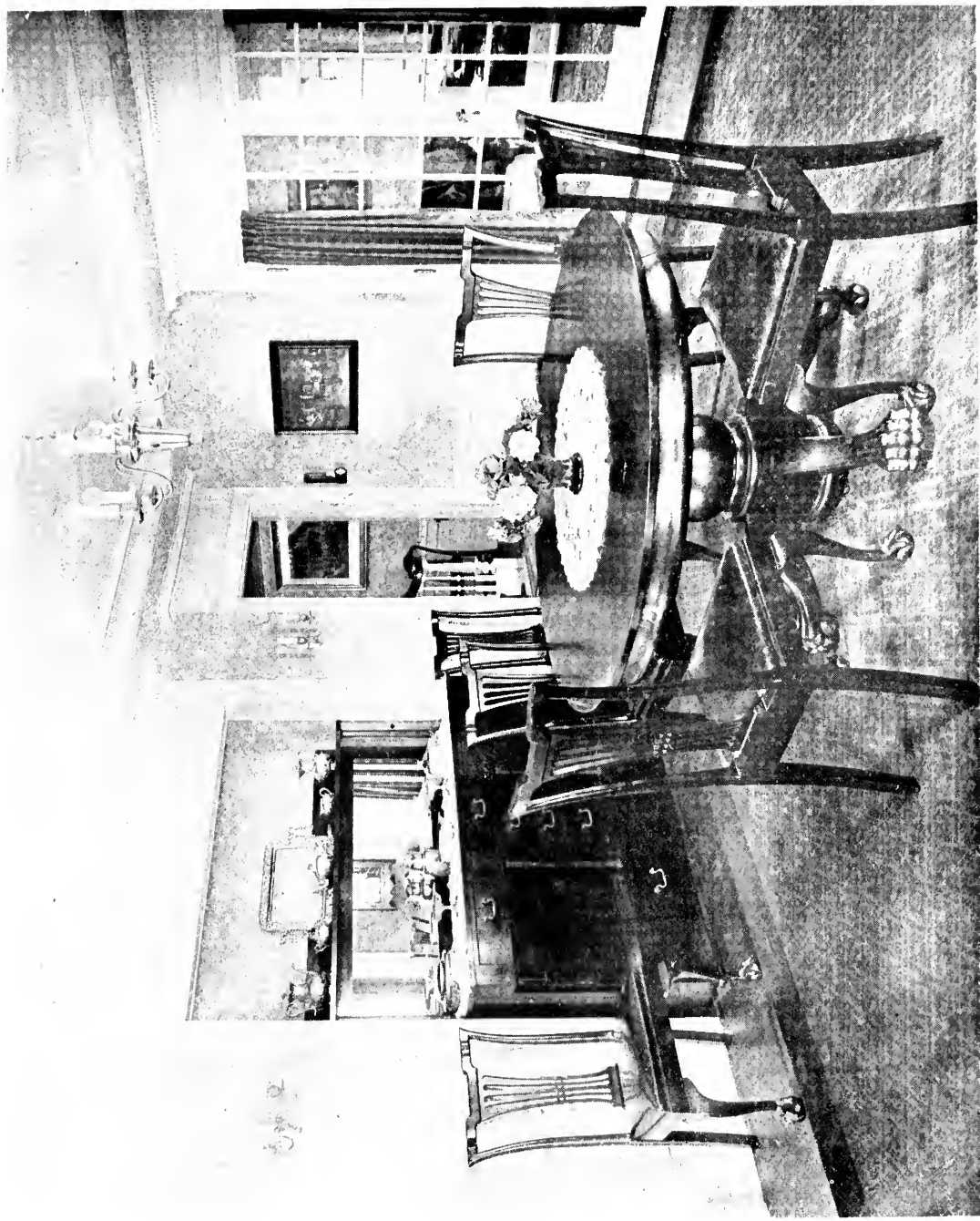


*Wainscot of Oak Paneling with Forestry Paper Above. Carved Oak Furniture. Electric Light Shower Over Table.*



*Pine Woodwork Stained Greenish Weathered, Plaster Panels a Golden Brown, Ceiling Pale Tan. Mahogany Furniture.*





*A Dining Room Hung in Chinese Chippendale Paper in Two Shades of Light Gray*





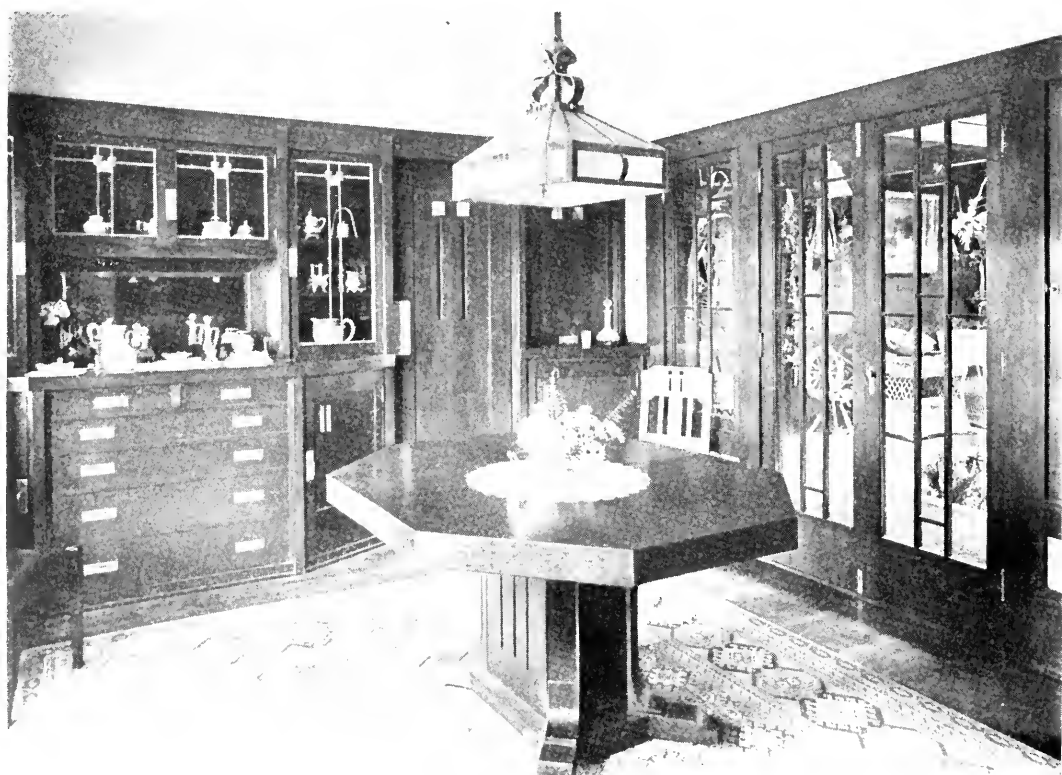
*Dining Room Showing Use of Colonial Buffet*



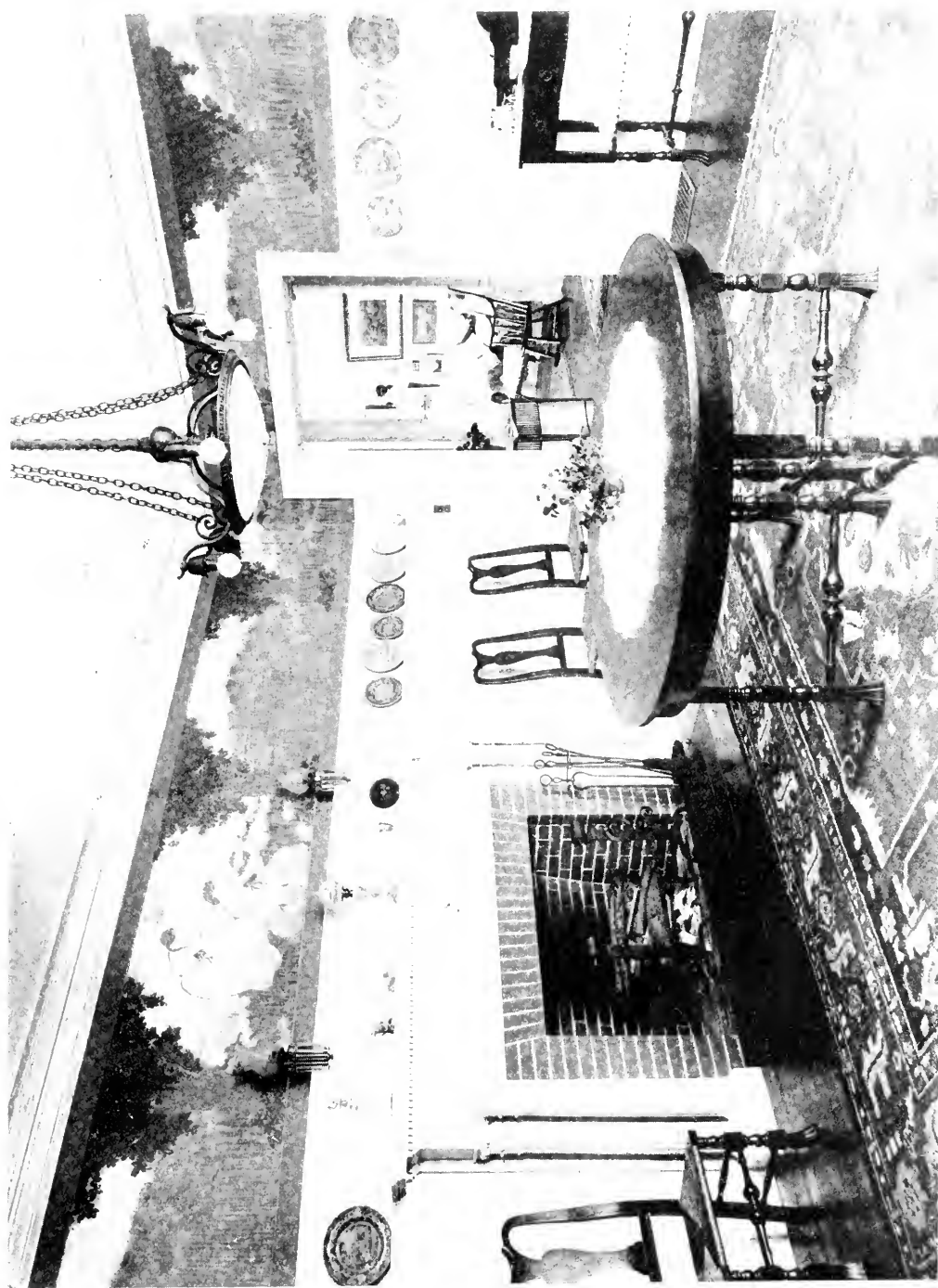
*Where a Fireplace and French Doors Increase the Dignity and Charm of the Dining Room*



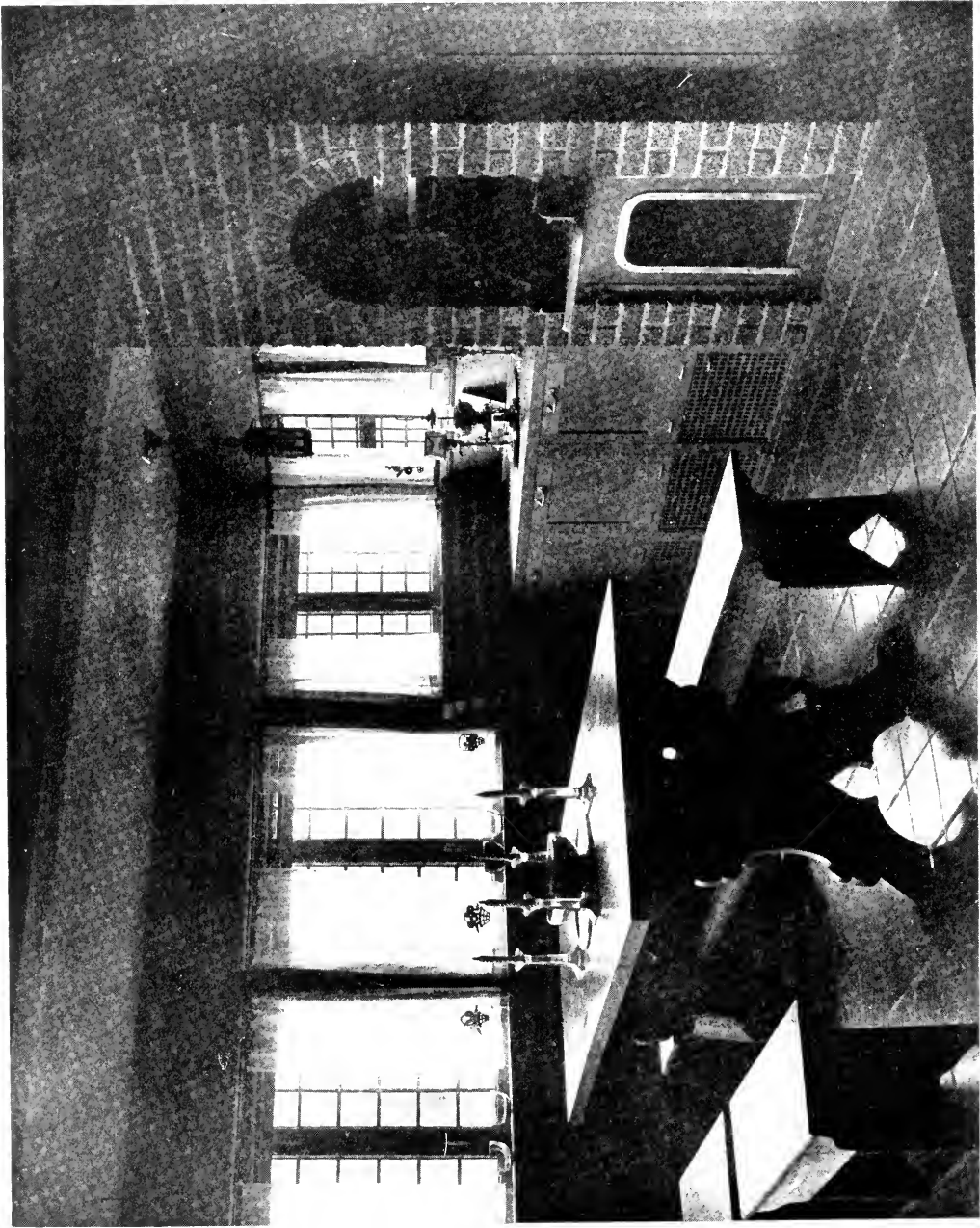
*A Group of High Windows with Flower Ledge and a Large Built-in Sideboard are the Architectural Features of this Well Appointed Dining Room*



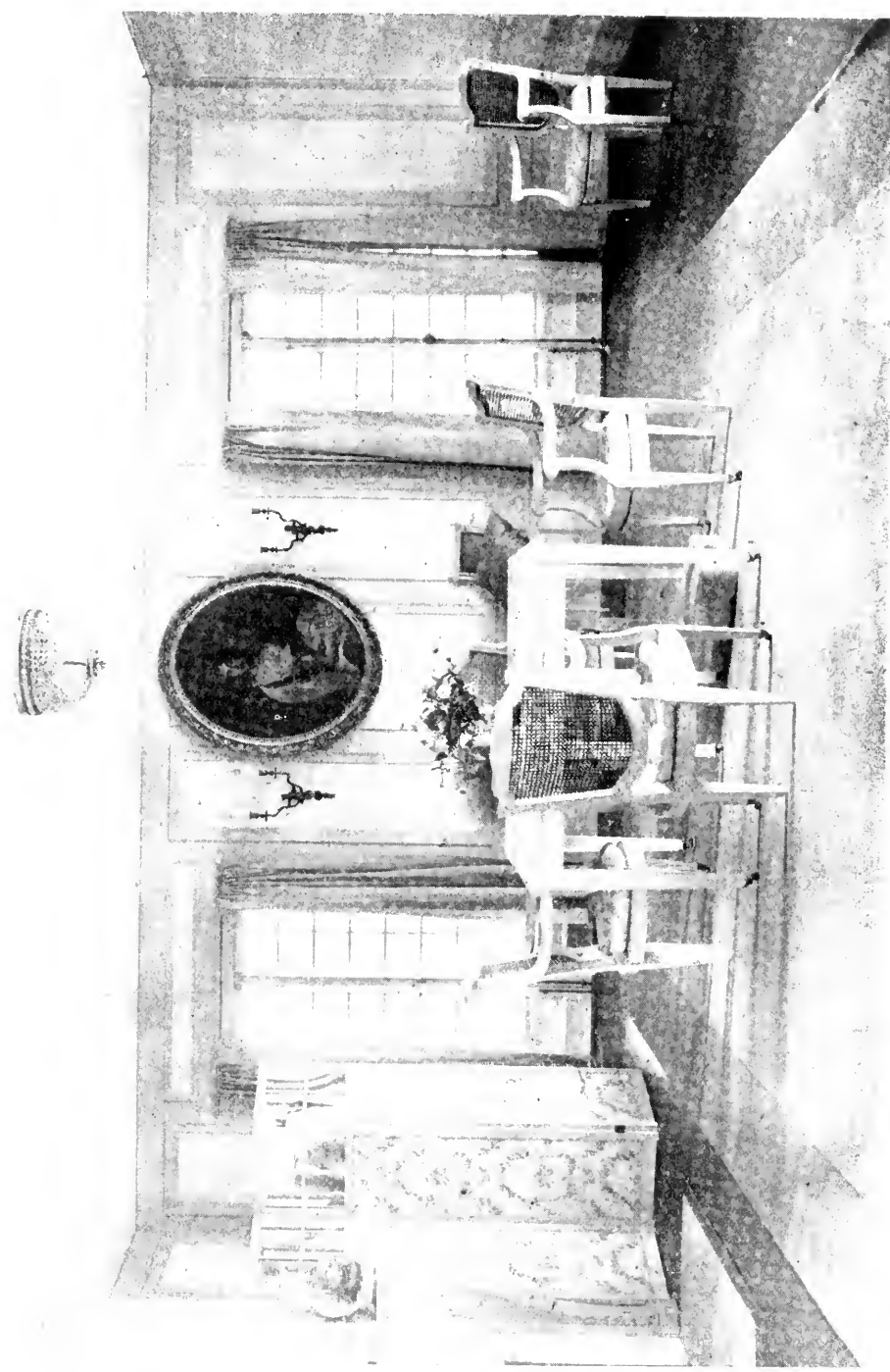
*French Windows Open on the Court in This California Home*



*The Scenic Frieze Above the High Wainscot is Rich in Color Tone*



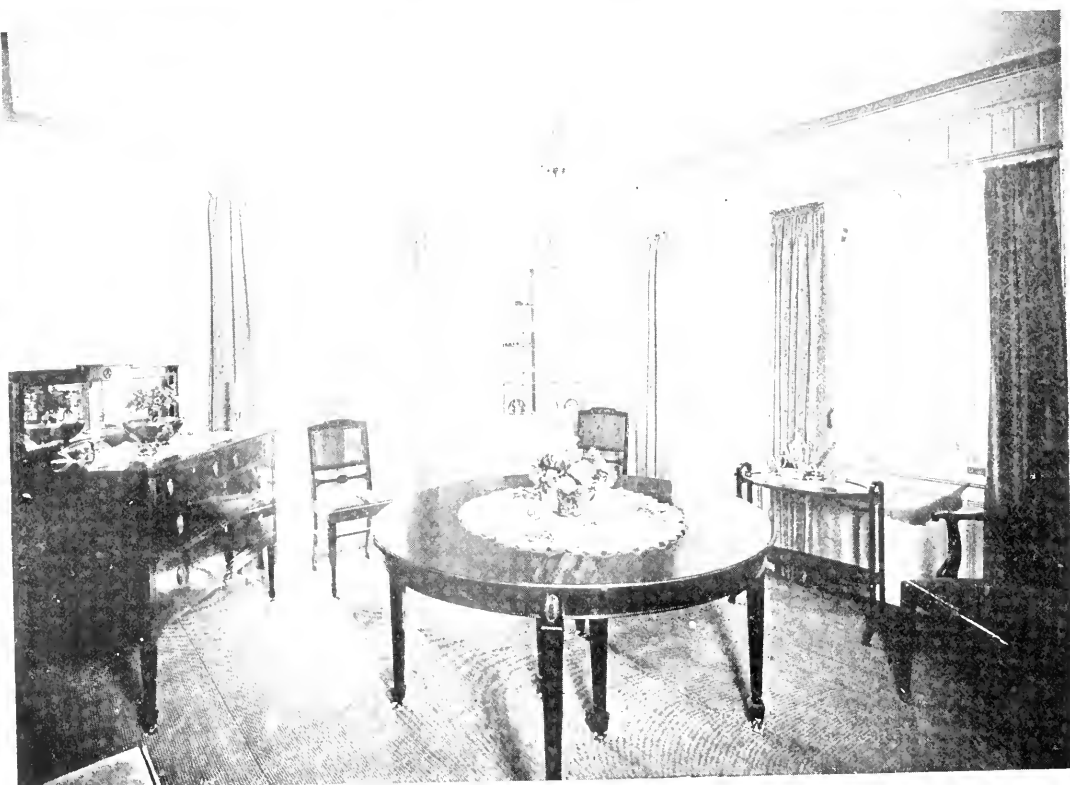
*A Dining Room Holding Many Suggestions for Bungalow Builders*



*A Beautiful Soft Toned Dining Room in Gray with a Two Toned Chenille Rug*



*Colonial Dining Room with Valances*



*A Good Dining Room with a Dainty Corner Cupboard for China*





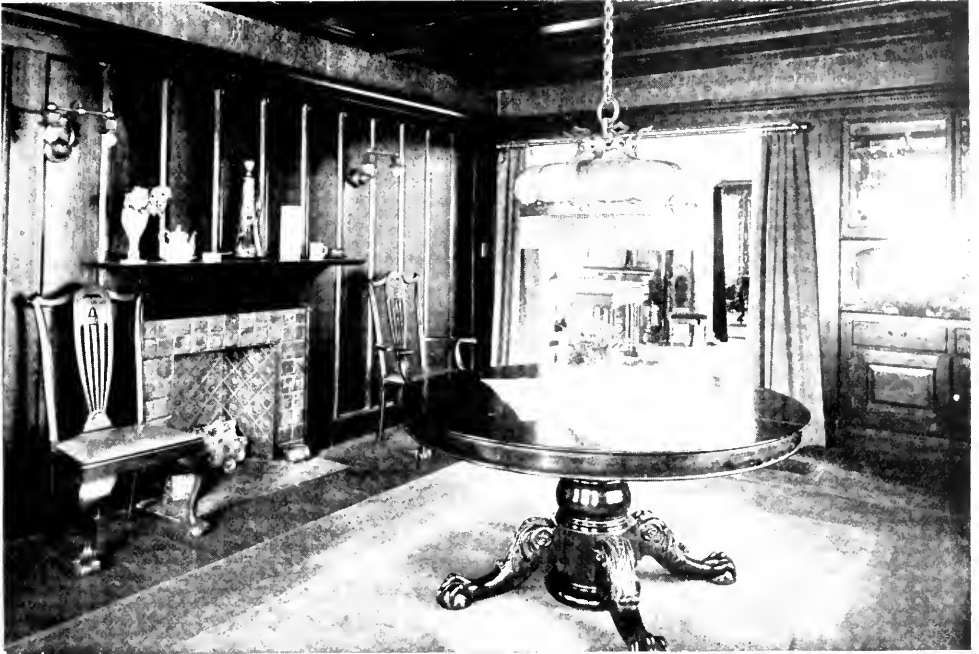
*White Enameled Woodwork, Mahogany Furniture, and Lighting Fixtures in Silver Finish Are in Splendid Taste*



*Simple but Artistic Furnishings*



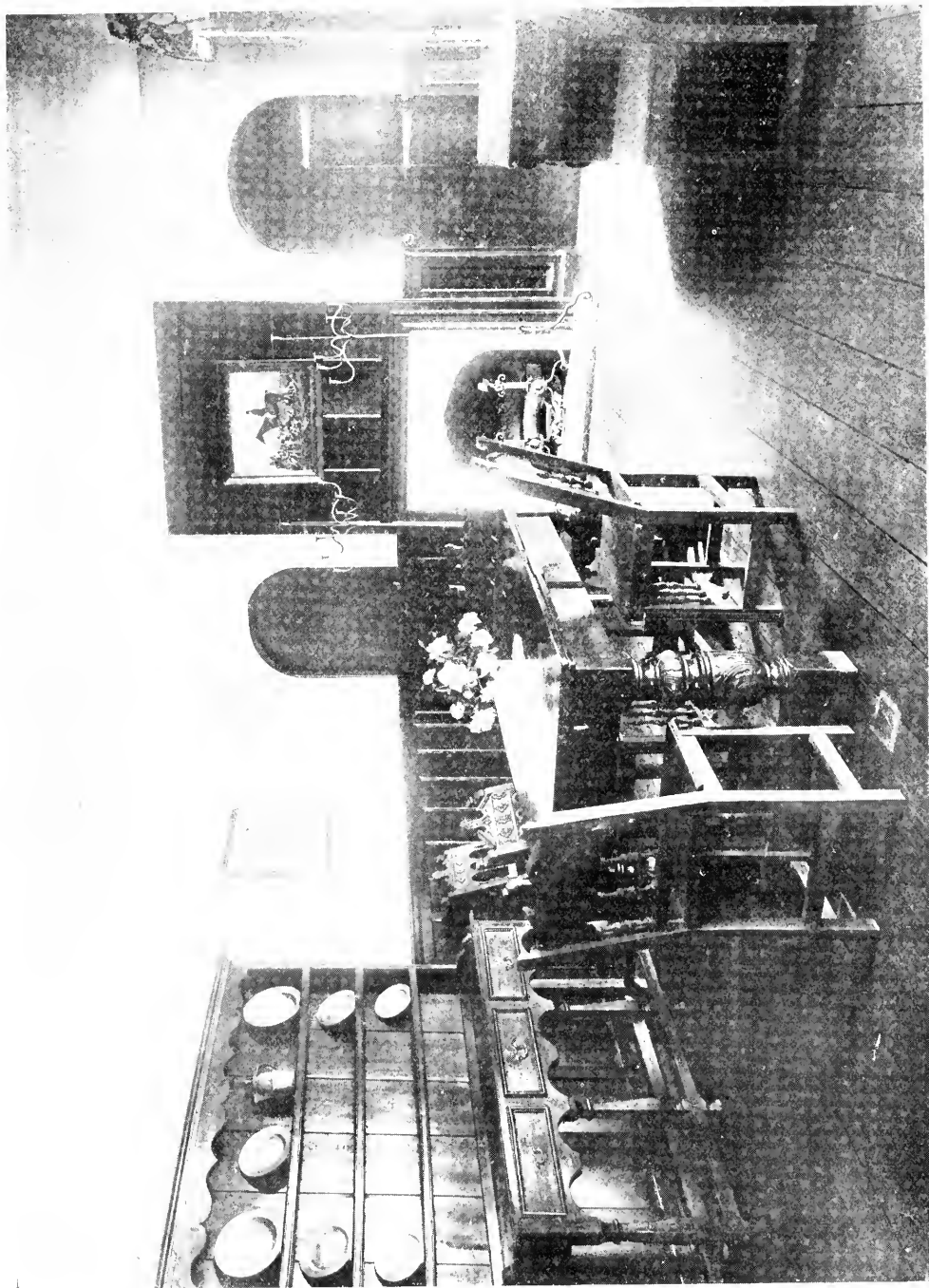
*Unusual Treatment where the Shades are of Chintz over Net Curtains. Side Hangings in Plain Transparent Material Repeat the Main Tone of the Rug.*



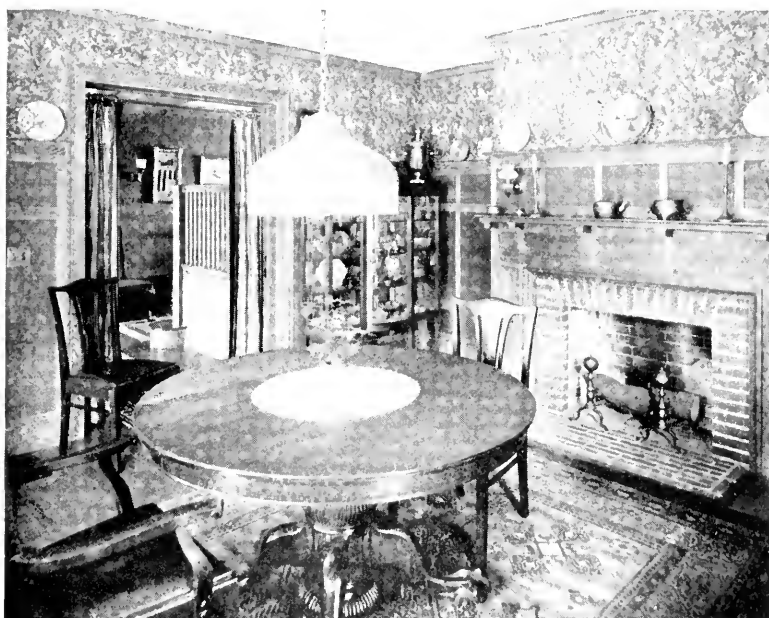
*The High Paneling of Cypress Has Been Given a Dark Mahogany Stain Corresponding with the Mahogany Furniture*



*A Charming Dining Room Which May Serve Many Uses*



*With Oak and Plaster a Dresser of Seventeenth Century Design is far more at Home than the Refined Mahogany of the Eighteenth Century*



*Tapestry Paper is Used Above the Wainscot of Open Panels*



*A Wide Bay Floods the Dining Room with Sunshine*



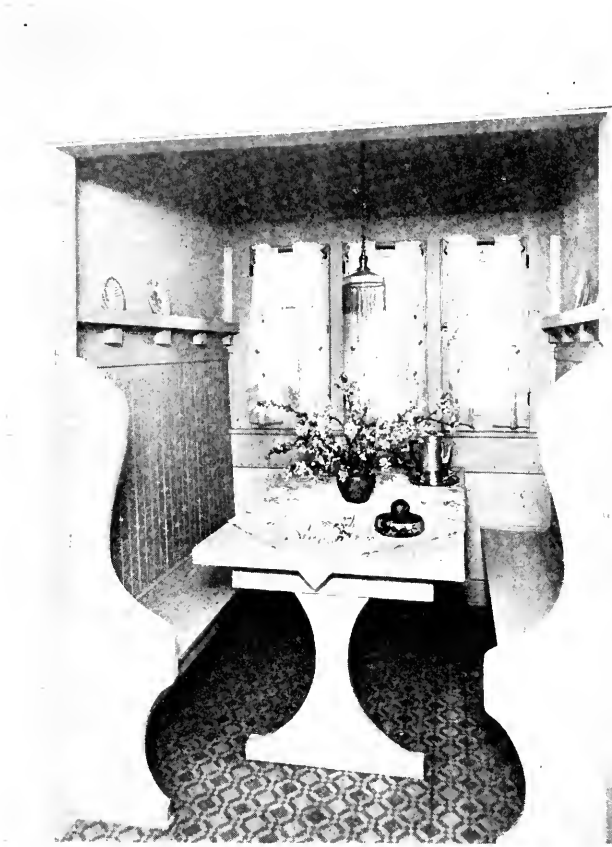


*High Windows of Pine Stained Glass Add Interest to the Room*



# Breakfast Rooms

## THE "PULLMAN"



*A Delightful Nook*

coming even as a feature of the small house, seems doubly merited.

To prove thoroughly enjoyable, in addition to its serviceability, the room must be attractive in finish, decoration, furniture and so forth, and should not appear as if slighted simply because principally intended for the private use of the family. In fact, it should especially effect cheeriness—possess an atmosphere of brightness and airiness, and yet of coziness. The woodwork, therefore, is quite commonly finished in white or old-ivory enamel, although occasionally in some very light-tinted stain, while the wall treatment will either be similarly light or consist of patterned paper or hand-decorating of flower-like colors. The furniture is frequently of wicker, which always appears particularly appropriate, as well as helpful toward bringing out the desired effect.

**T**HERE was a time when the breakfast room was regarded as a sort of luxury, and recommended only for the costly home. It is now getting to be made a utility of very definite worth, and especially so in the home where the housework is done by the housewife herself. Made as attractive as it may be, it also becomes a very enjoyable addition. Hence, the popularity into which it is rapidly



*A Pullman Alcove or Breakfast Nook with Cushioned Seats*

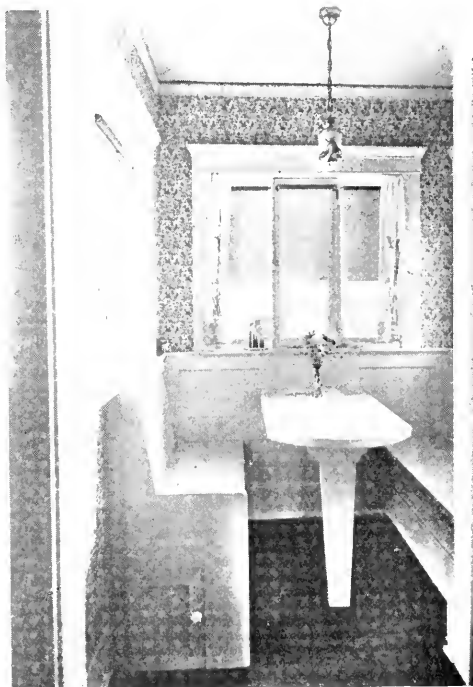
As for the breakfast room furnishings, there is a wide variety to choose from. The most popular type of breakfast room furniture being at present, perhaps, the simple sets of white or light colored enamel. Most of these consist of a small round table and four chairs of almost severely plain design. These chairs, with backs just slightly slanted backward, and a few upright spindles, and legs with no rungs, are among the most inexpensive, and are really as attractive as some of the more elaborate designs. Many of the smaller breakfast rooms or nooks have built-in furniture consisting of two built-in seats on opposite walls, a table, and sometimes a buffet or china closet.



*The Simplest of Detail*



*A Breakfast Room with Wicker*



*A Pullman Alcove which was Built onto the Kitchen*

Wicker may be had in so many different styles and shades of finish, enabling one to exercise considerable individuality of choice. The painted or enameled kinds of furniture, however, are likewise suitable and very often used.

Where there is sufficient space a breakfast room fills the requirements even better, and such a place offers scope for interesting treatment. This room may well be quite different from the rest of the main floor, as it is usually placed where it does not become a part of the decorative scheme of the house. Therefore, quite a radical treatment is permissible. Painted furniture goes well here also papers of decorative patterns. It is a day room, consequently the question, "How will it look with artificial light?" does not have to be answered.

Odd pieces on good lines, if given just the right color, will make the room as pleasing and harmonious as can be. In one modest breakfast room, an ordinary pine kitchen table with two drop leaves was enameled black, and with a few touches of bright colored flowers, was extremely effective as well as up-to-date. A gate leg table, sometimes called an English breakfast table, many of which can be found in somewhat dingy oak finish in second hand shops, are very good looking freshly enameled for the modern breakfast room. If black enamel is chosen, it is best used in a sunny south room, where it will not seem in the least depressing. Other enamels very good in style are apple green, Dutch blue, dove



*Wicker for the Breakfast Alcove*

gray, cream, yellow and even orange with some conventional motifs added in black.

One thing to give special consideration in planning the furniture for this room is the size of the table. Many a housekeeper has one that is too small! It thus makes a meal, perforce, a "course" affair with many trips for dishes that would otherwise overcrowd the table. As many families use this room, in which to eat all but company meals, a table large enough for practical everyday use is sensible, and a table capable of being expanded with boards is not to be scorned in the home where there is a large family and the homemaker must do all the work. To further save her, the decorated table mats of oilcloth, so much in vogue, are both pretty and practical for the breakfast room table.

Wicker furniture is also much liked. Many of the tables in these sets have glass tops placed over cretonne, and while more costly than the plain wooden tables, do away altogether with the necessity of table linen and its laundering, not to mention worry over hot dishes spoiling the fine polish of the table.

## Glass Doors

**G**LASS doors unquestionably add charm to the home; and, for this and other more tangible reasons, are well deserving of the pronounced popularity they have attained in modern home building. Also they offer a much broader subject for thoughtful study than is realized.

Glass doors, first of all help very materially toward making the interior of the home bright, light and cheery. This is true whether they open to the outdoors or are used as inside connections. In the former position, they supplement the windows in admitting natural light, and natural light always contributes cheerfulness; and introduced in the latter way, they not only help, with admirable effect, in diffusing or distributing light through the rooms during the day, but at night permit the rays of artificial light to pass to various parts of the house with even more charming results. Used inside, they also give delightful interior vistas.

Then, too, glass doors, from the interior point of view, afford interesting possibilities in the decorative sense. In no better way can touches of color, which lend desirable contrast, or otherwise properly tone a room's color scheme, be achieved in a more effective manner

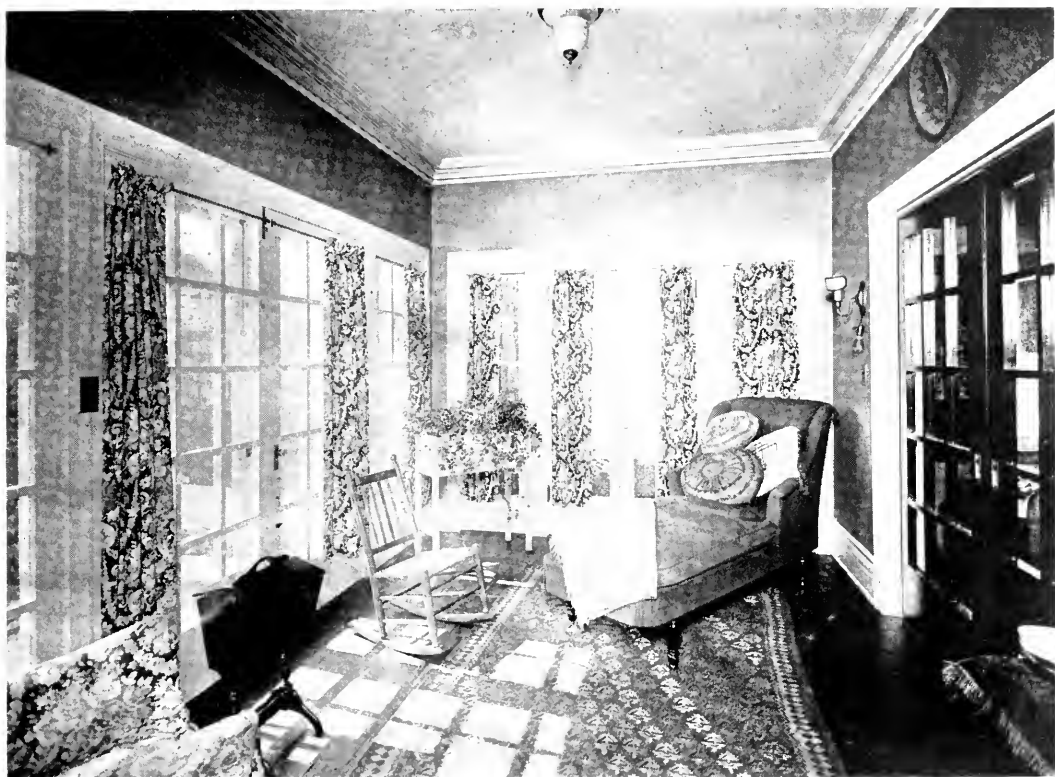


*The Glass Doors, Two of Which are Stationary, Nearly Fill One End of this Breakfast Room*

than by the draperies which doors of this kind, as well as full-length windows, especially invite. At the same time, by means of such drapes, and by the further use of the curtains or blinds, or both, the admission of light can be charmingly regulated to meet the desire of the occasion or the time of day.

In fact, possible locations for inside glass doors are practically unlimited, and by using them in pairs they help to disclose beautiful views through the interior and enable, on desired occasions, the throwing of two or more rooms together with the very practical and spacious giving results.

In the accompanying illustrations are shown instances where glass doors are used with exceptionally charming effectiveness.



*A Sun Room Curtained in Gay Figured Material*

The charm-lending qualities of glass are not, however, confined to the interior of the house. Such doors, used with due discrimination, often materially enhance the appearance of the exterior of the house also. Their use on the exterior tends to dominate that part of the house and for that reason should be used advisedly in order to be in the right relation to the rest of the house. If the house is of some architectural types it will not permit of large glazed openings, while other types will benefit largely by such treatment.

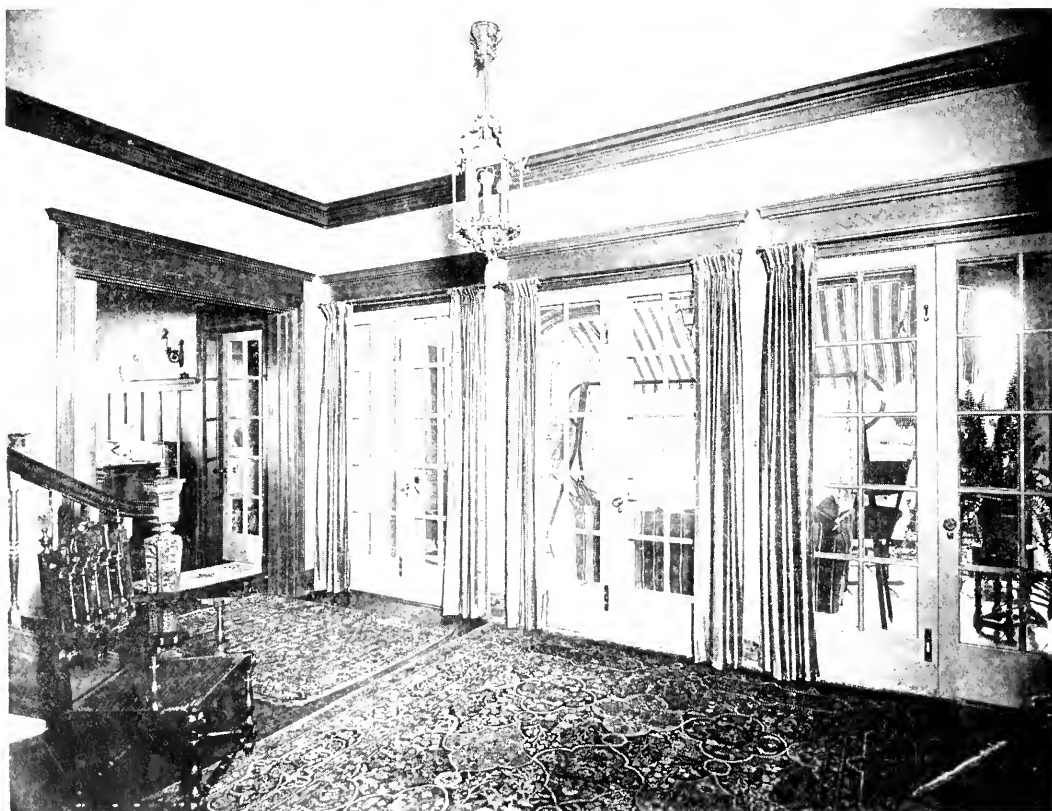
A word of warning may be timely here. It should be remembered that the greater the glazed area of the walls, the more heat will be required to warm the interior in winter. Hence, in cold climates, this

matter should be taken into consideration. Doors and windows should be closely fitted, and where there is a large expanse of glass, may be double glazed; the air space between, giving insulation.

Doubtless it would be advisable that such doors, used in latitudes of severe weather, be so located as to have a certain amount of protection; that they be placed, for instance, within the protection of porches, loggia recesses, or similar features. However, they invariably help to produce especially delightful effects when used to give access to open paved terraces. Climate permitting; or if they can be so introduced in conjunction with some room that is quite restricted to summer use, very charming effects may be obtained.



*A Beautiful Vista From the Charming Sun Room Furnished in Wicker and Curtained in Cretonne*

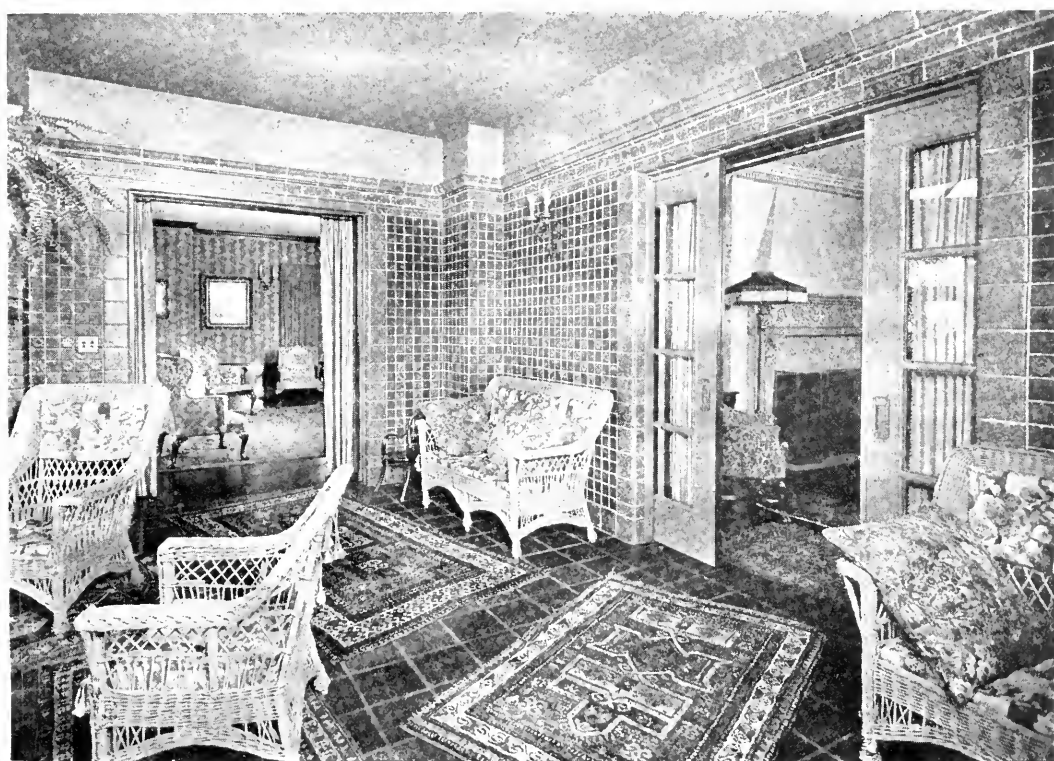


*Three Sets of Glass Doors Allow the Hall to be Thrown Open to the Porch*





*Glass Doors Give Seclusion, and Yet the Effect of Space*



*Sliding Glass Doors Between Conservatory and Drawing Room*

## The Up-to-Date Bedroom

The modern bedroom is a thing of joy. We are not here concerned with its constructive or sanitary features, only with its decoration and furnishing. No place in the house admits of a wider range of individual taste and fancy.

The shops afford almost a limitless range of material so that one is almost bewildered in choice.

Equally desirable are the high posters of our great grandmothers, or the painted ivory with its distractingly charming rose and blue panel decorations.

The old-fashioned chintzes and woven counterpanes, or the delicate flowered strip in mauve or rose, wisteria or lavender, or ruffled rose colored organdy.

Since concrete examples are better than



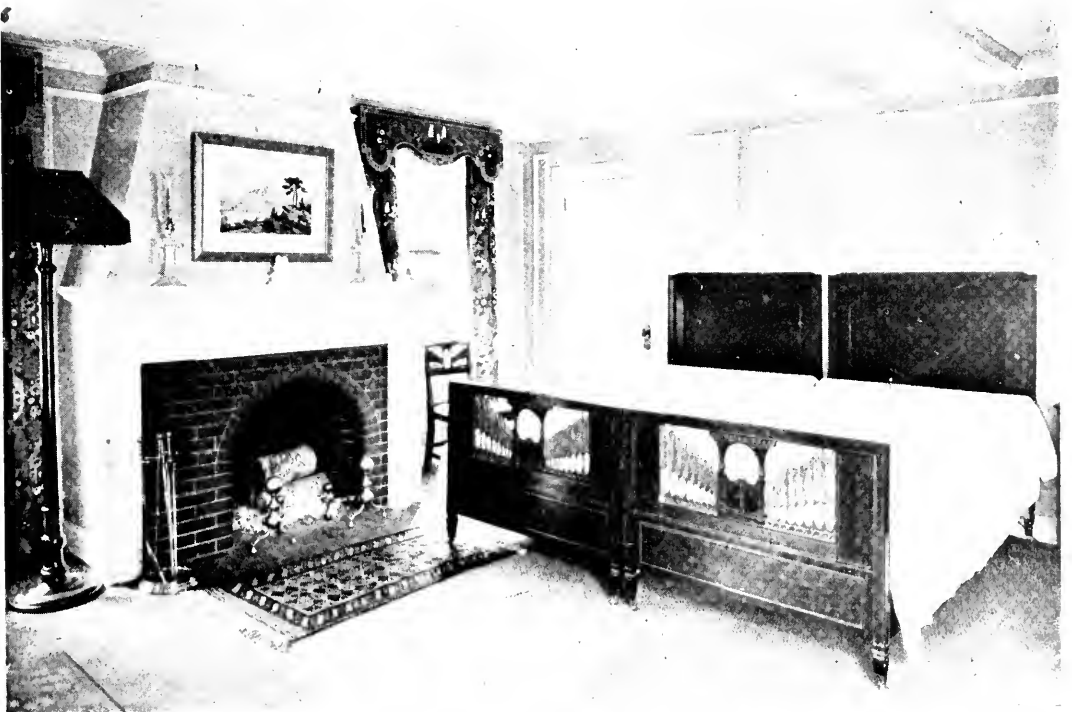
*Where a Beautiful Old Four-poster has Been Made the Chief Feature in a Guest Chamber*



*My Lady's Bedroom in Wicker Furniture*

reams of talk it is gratifying to be able to illustrate some good examples. An old-fashioned lambrequin without fullness is used over full side hangings. The Chinese-Chippendale chintz is bordered with a plain fabric repeating a prominent color

in the pattern. This combination works out well on the beds which are thus made a part of the color scheme. Both rooms are very attractive in color and on this point a black and white reproduction does not do them justice.



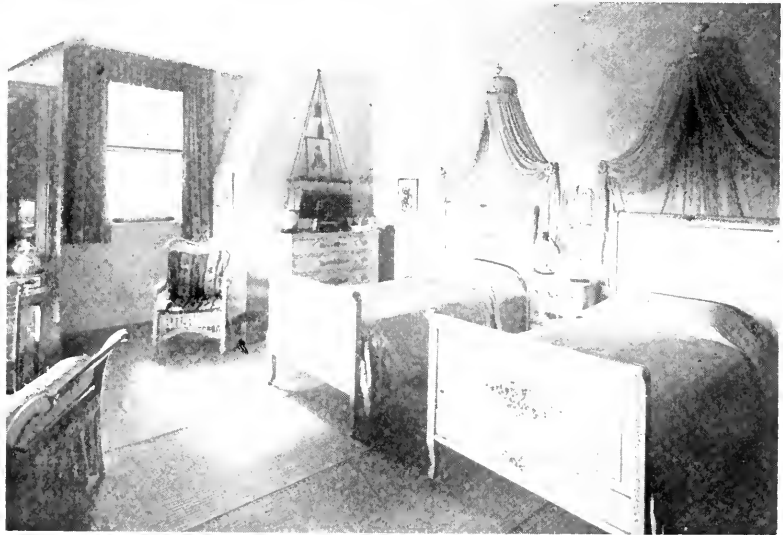
*Guest Room with Paneled Walls and Decorative Printed Linen. Many Colors Well Blended*

A sleeping room whether for visitors or members of the family should be restful although more radical schemes can safely be carried out in rooms occupied for a brief period only. Plain walls with interesting chintz or cretonne at the windows are much favored at present, as are the attractive papers designed especially for bedrooms. Chintz shades with plain walls deserve greater attention than they have received, particularly in small rooms. Recently a New York decorator has used black chintz at the four windows of a country guest-room and I am again reminded of my Irish visit. But these are black merely as a back-ground. The pattern is full of color including apple green, maize, lilac, soft blue and coral. The trim will be painted green, the floor black and the furniture green with blue mouldings. There are no curtains—merely the gay shades. The decorator won a point here for the mistress of the house first planned to use ruffled net and over-curtains of cretonne, but having seen a trial shade, promptly discarded the idea.

Another guest-chamber planned by some decorator, a man by the way, is panelled in Japanese cedar with furniture made to order. Old temple brocades in gold and faded red are used extensively, and every convenience known to modern plumbing and lighting is found in the dressing rooms and bath room. Old prints are sunk into the walls of the main room and the luxurious dressing room has wonderful toilette articles of carved Japanese ivory and jade. I should prefer a different scheme which a friend has worked out in a small house in the suburbs.



*Guest Room Paper in Gray and Ivory with Furniture Gray Enameled Cane and French Cretonne in Pink and Ivory Stripe*



*The Bedroom with Paneled Furniture*

Walls, trim and floor are gray. At the windows hang transparent silk gauze in a shimmering tone between flame and gold. The furniture is of the plainest kind painted black and enameled. On the floor is a gray rug with a graduated border in deeper tones all the grays being warm in tinge. A lovely American cretonne showing gray, flame, green and mauve on a black back ground is generously used. Cornices of this kind stored in garrets will not come to light until it is better known that the fashion has returned to favor.

These cornices are especially effective in country houses when the curtains under them are of chintz or some fashion of the period in which these cornices were used. It is not necessary to draw back the curtains, although this was undoubtedly the custom when these cornices were the fashion, as the use of the curtain-holders shows.



*Cornice of Cretonne to Match Curtains*



*A Typically Modern Bedroom*

The two bedrooms illustrated have painted walls, plain floor coverings, and window hangings and bedspreads of chintz. In one room the twin beds are of cane with painted frames, and in the other of dark wood with spiral up-rights.

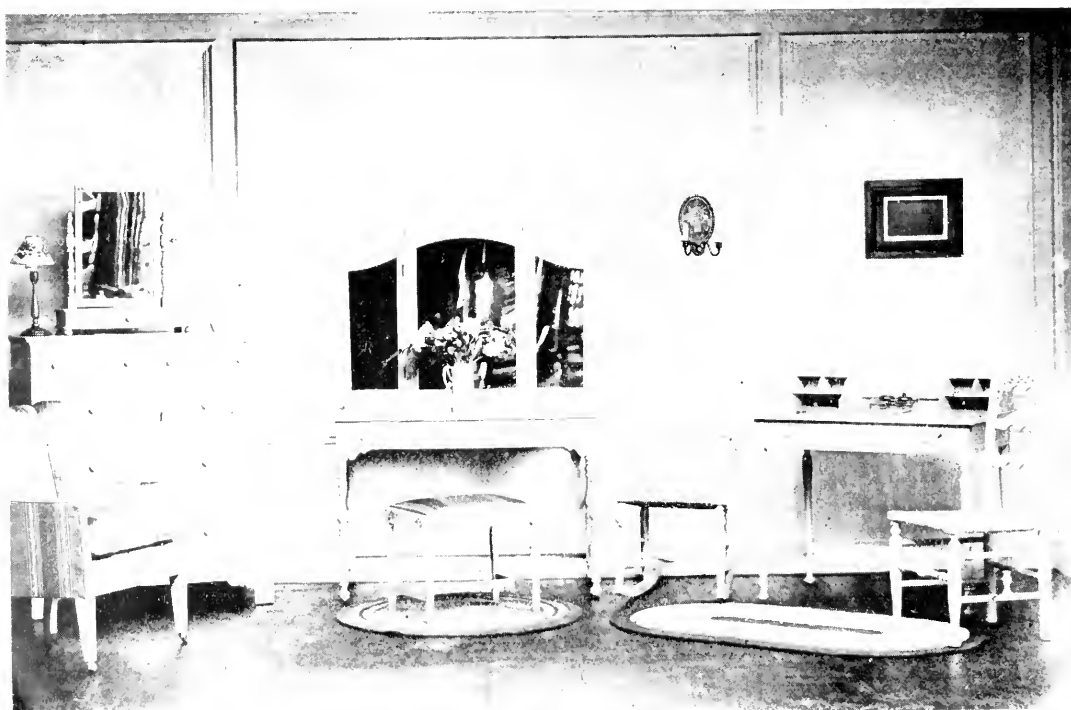
There is a good deal of white here. The fine mantel is white, so is the ceiling; so are the columns which divide the room and so, also, the old-fashioned shades at the windows.

A commodious desk holds every necessary requirement including time tables and mail schedules. Other articles which will be appreciated in a guest room are, a book-shelf containing a half dozen new volumes changed frequently to suit the tastes of the

occupant, a magazine holder built like a church rack for hymn books, and several accessories varied to meet the requirements—as work baskets and smoker's outfits, electric irons, etc. Flowers are always present and several well groomed plants.

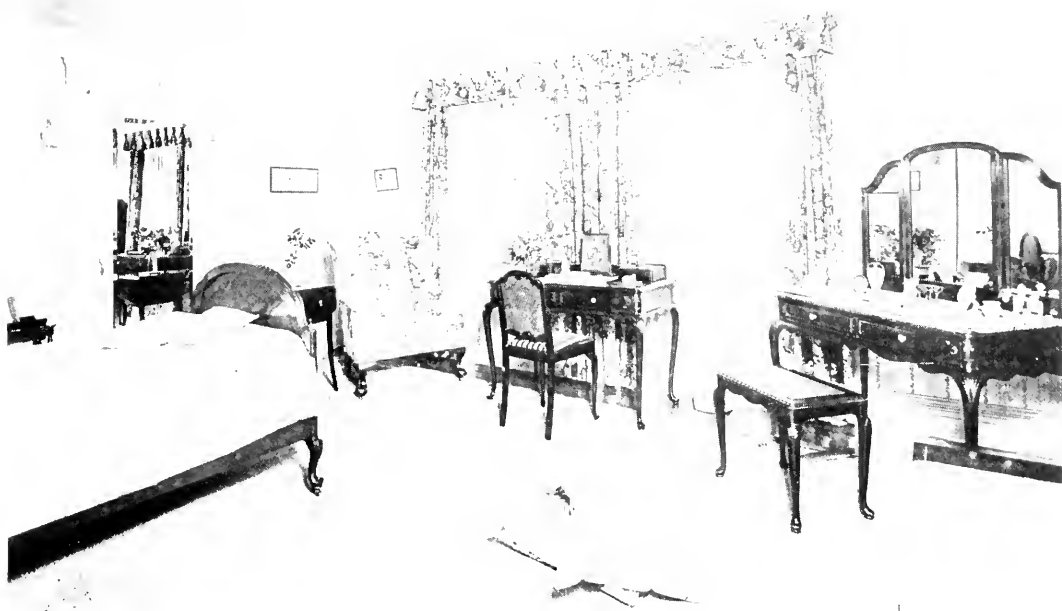


*Plenty of Windows Artistically Curtained*



*Everything Complete for MiLady's Bedroom*





*A Charming Room in Cretonne*



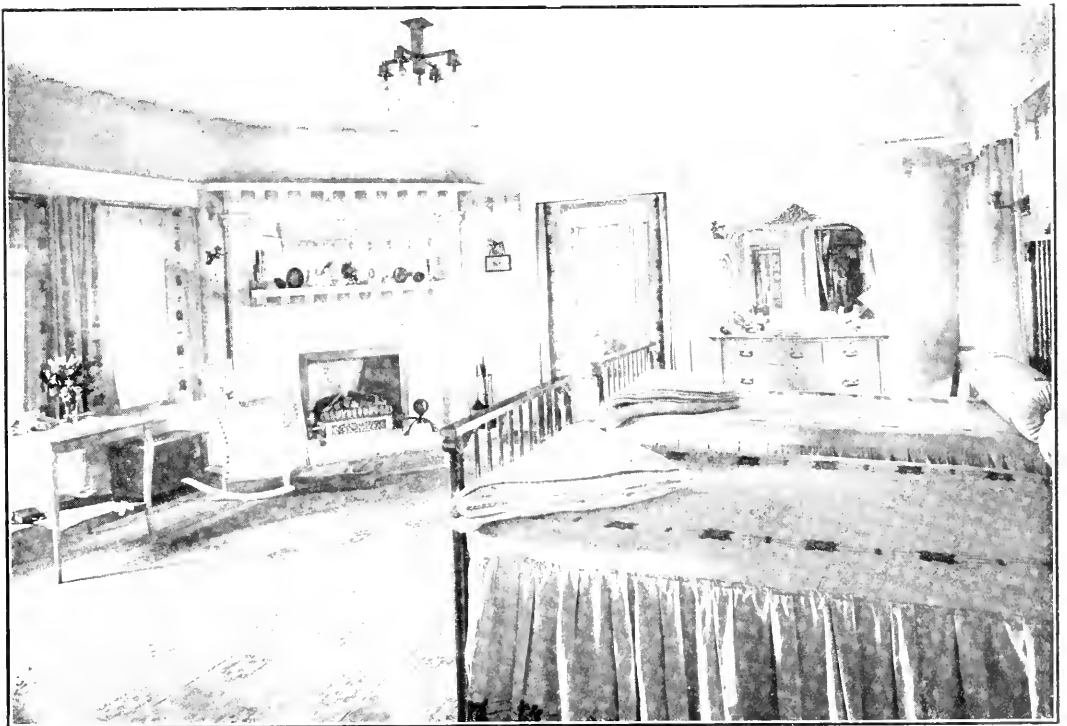
*Bed Coverings and Draperies of the Same Material. The Chaise-Lounge Breathes Comfort*



*Japanese Prints and Old Chinese Paintings Give an Interesting Treatment in Wall Decoration*



*The White Woodwork and Gray Tinted Walls are a Background for the Beautiful Antique Mahogany Relieved by Upholstery of French Vert Tapestry*



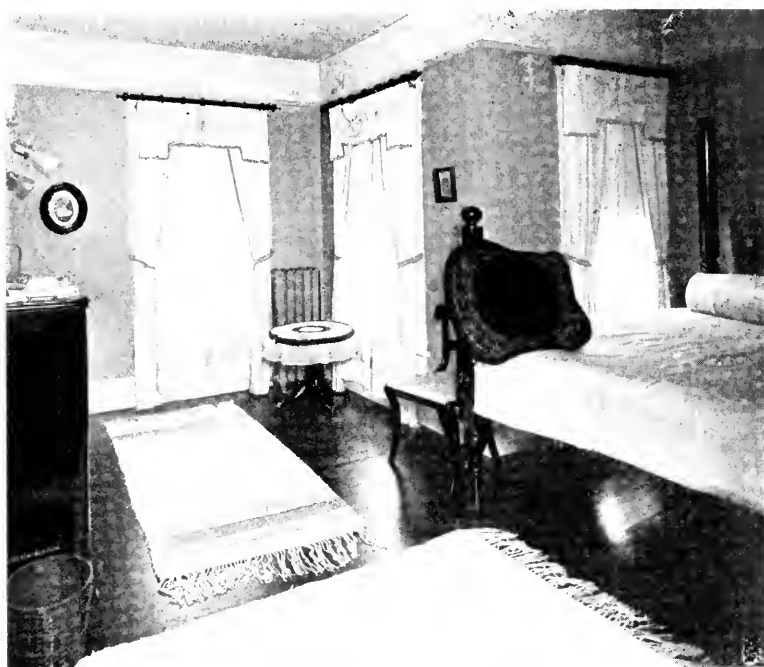
*Here Cretonne Strips Matching the Border on the Wall are Stitched on Plain, Unbleached Muslin of Good Quality for the Dressing of the Twin Beds and the Window Draperies. The Cretonne Band Borders the Valance Also.*



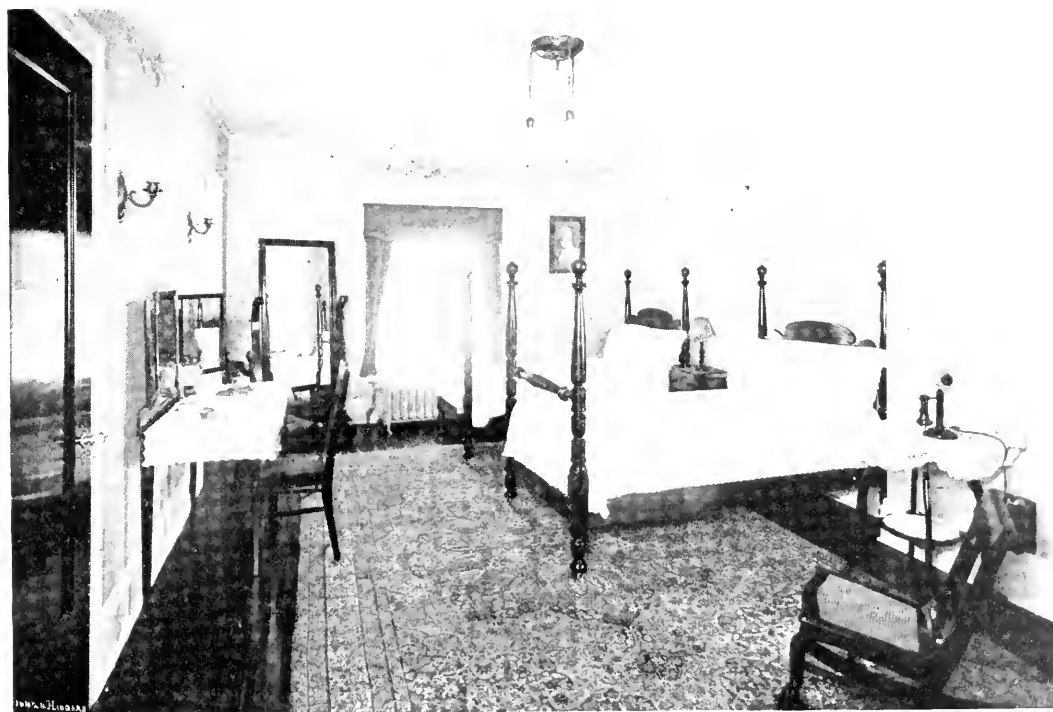
*Bedroom with Hangings of Old Blue Linen and Hand Carving on Old Renaissance Furniture*



*Pretty Chintz Will Brighten Up a Very Plain Room*



*Modest Furnishings in a Well Lighted Bedroom*



*Four Posters in Twin Beds are Popular*



*Harmonious Furnishings for a Small Bed Room*



*The Guest Room, Daintily Furnished in Ecru and Blue*

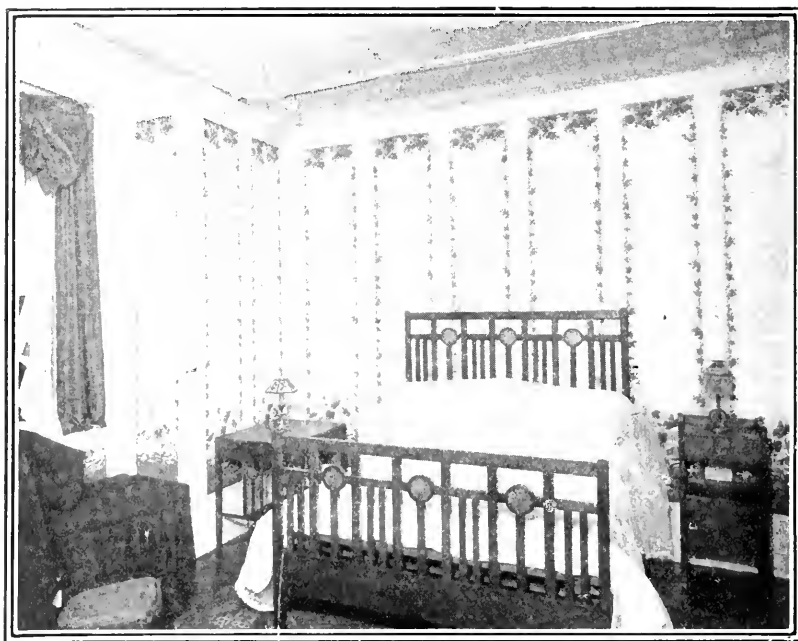




*Julaid Strips in Mantel and Furniture Match*



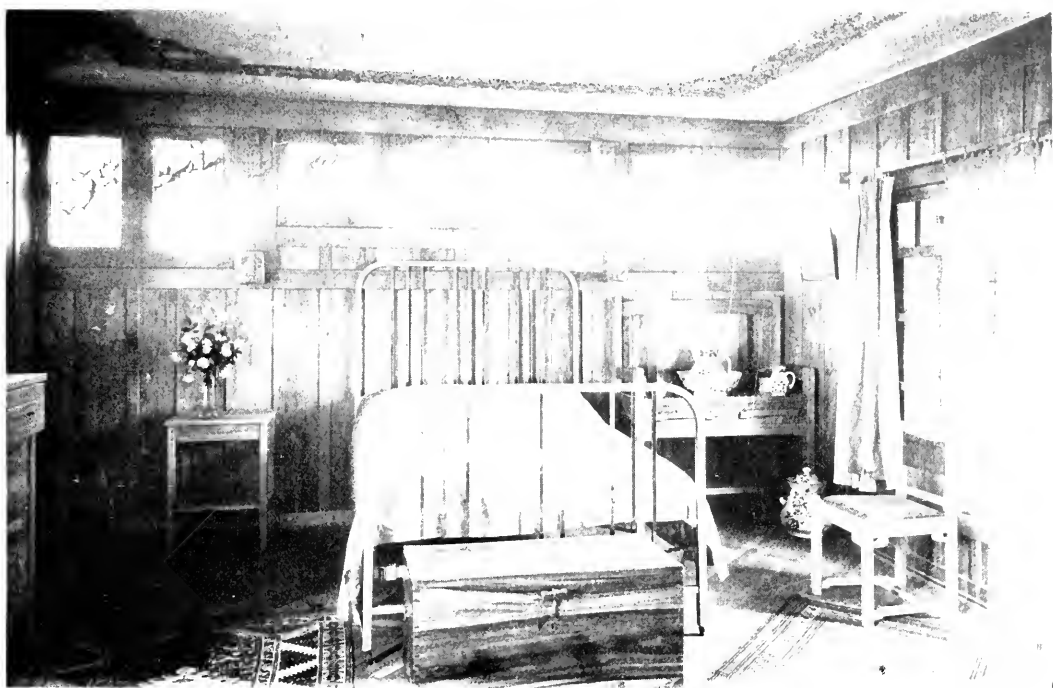
*Madras Lace Undercurtains and Cretonne in Red Rose Pattern for Over Draperies*



*A Dainty Wall Treatment in a Paneled Design*



*Drawers are Built in one Side of the Dormer Under the Gambrel Roof*



*Paneled Woodwork of White Cedar Stained a Slight Greenish Tinge, Draperies of Green Japanese Crepe; Bedspread White Pongee, Silk Embroidered in Water Lilies with Green Pads, Furniture Made to Order to Match Woodwork*



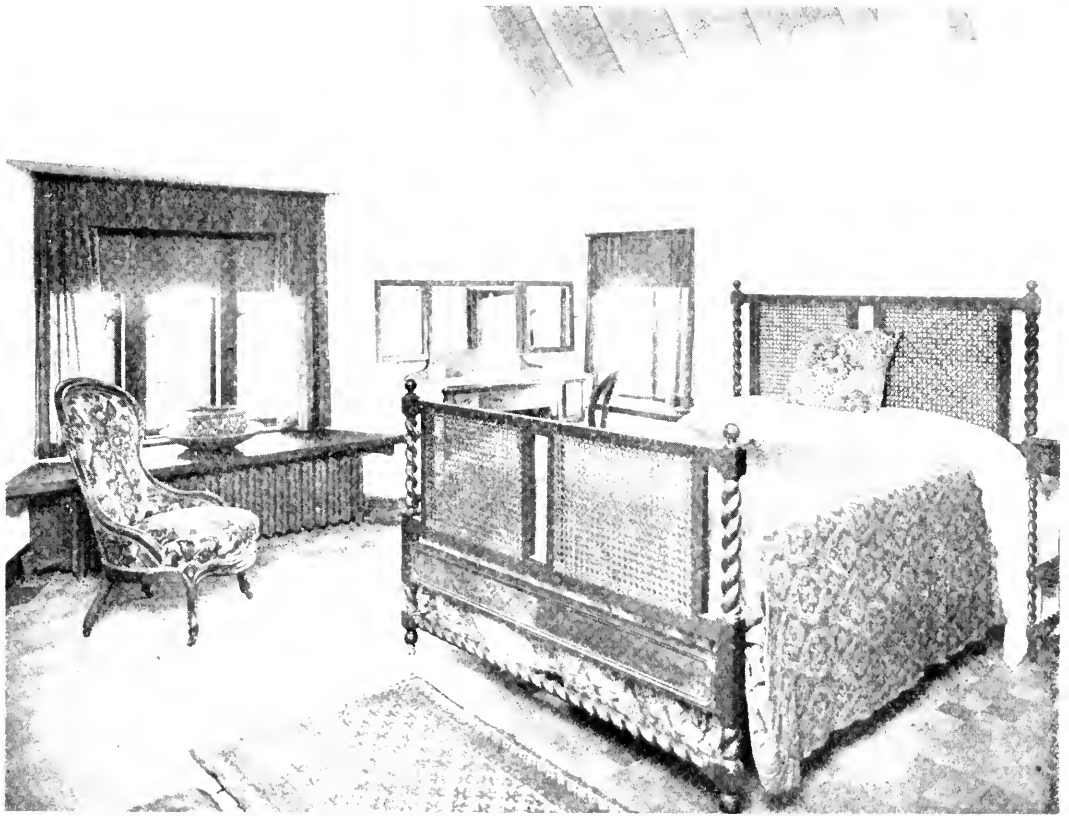
*Chaste and Refined Treatment of Chamber. Free From All Crowding of Furniture*



*Showing a Charming Use of Cretonne Bands Bordering Plain Deep Pink Taffeta. The Bands Match the Paper Banding which is Used to Panel the Wall Spaces. The Inner Curtains and the Bed Draperies are of Plain, Sheer, White Muslin.*



*Colonial and Antique Furniture Treasures Still Hold Their Place in the Modern Home*



*Bedstead in Cane of Charles II Period*



*An Unusually Large Bed Room Planned for Comfort*



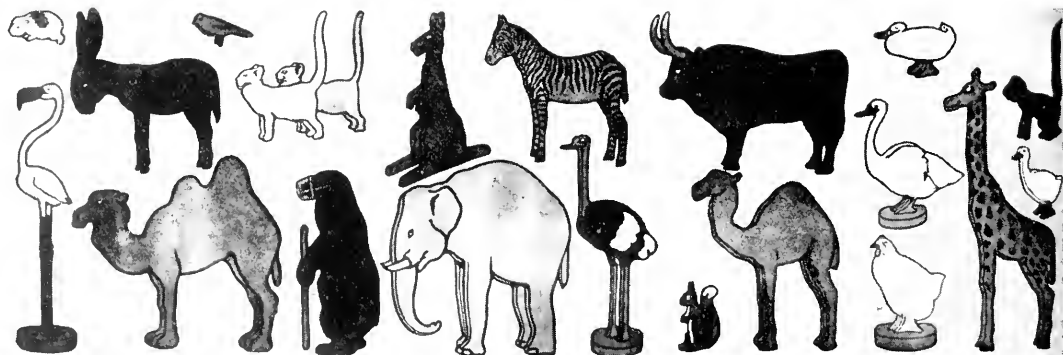
## The Child's Room



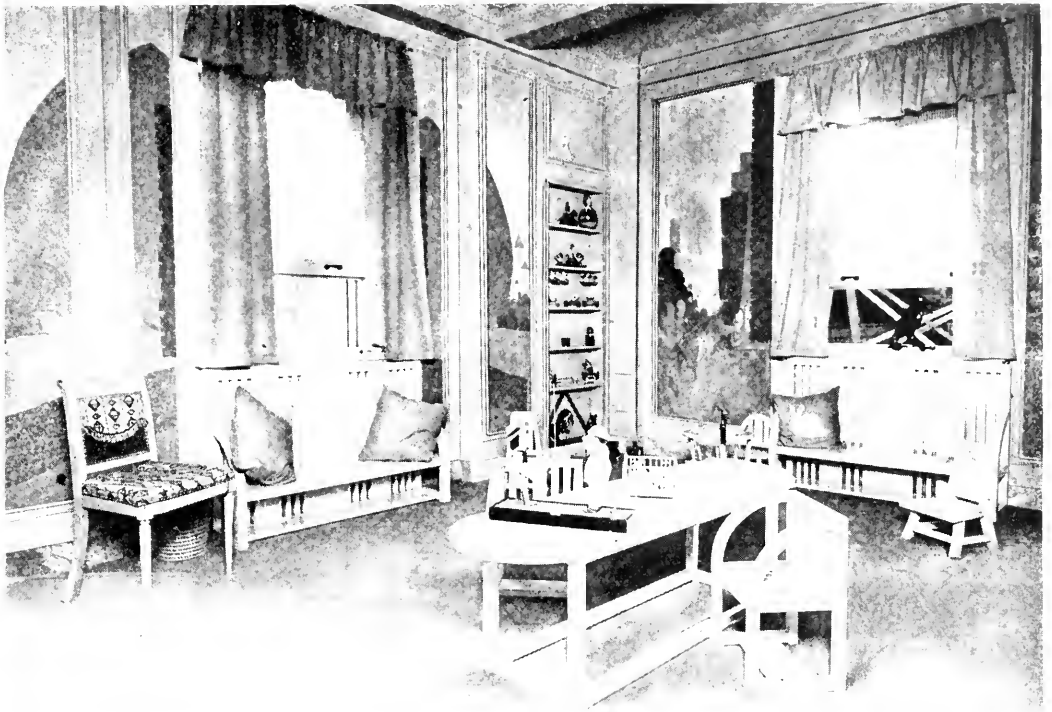
It is pleasure to find that the designers have not forgotten children. There are three charming patterns of well-known nursery songs, pictures and adapted to decorative purposes in block prints. The first print shows the Ride a Cock Horse to Banbury Cross lady. The second is of that delightful maid who hangs clothes in the yard and allows the blackbird to take off her nose, while the lazy Queen eats honey in her kitchen. The third is a little English Goose Girl, a pensive little maid with nice white pinafore. This tapestry is similar to denim, but soft and far more pliable. It is fifty inches in width, and does not sell by the yard, but by the strip, crosswise of the goods. It is delightful as a bordering for a portiere of plain goods or a sofa cushion. If used in alternating squares of plain, the effect is interesting for a bedspread or table cover. It may also be used in a lengthwise strip across a plain bedspread.

The nursery of a certain city house is a jolly room. There are low chairs

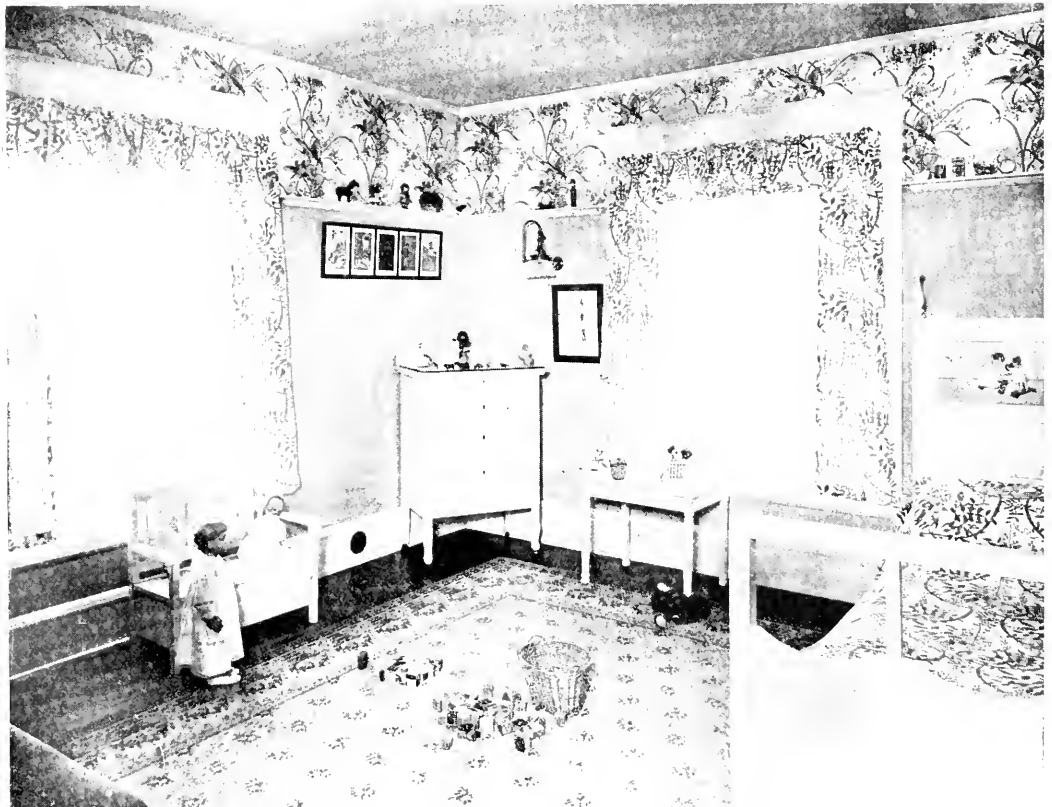
to draw up to their very own fireplace, a long window-seat where small bodies can rest without fear of disturbing things, and floors and walls that are so constructed that the word "hush" is seldom heard. There is nothing in the room that small hands and feet can harm, and there are so many things with which to have a good time. The walls of the room are a deep sky blue and the low cupboards and chests are painted white like the woodwork. There are toys and pictures of the kind that are dear to a child's heart, and there are other things that the lads will grow to like later and which are now shaping their ideals—a Della Robbia cast of the Madonna and child in lovely ivory tones, and a series of mother-and-child pictures, designed by those gifted women, Elizabeth Shippen Green and Jessie Wilcox Smith. Above the blackboard, which is the favorite plaything, is a colored print illustrating one of the scenes in the Holy Grail. This picture is set in the woodwork and is so arranged that it may be frequently changed.



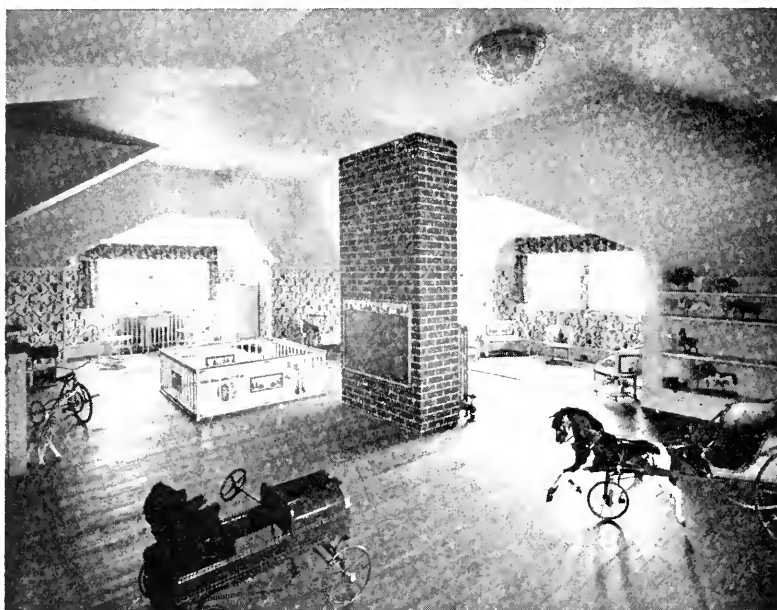




*In This Nursery the Story is Told of the Three Bears Who Lived in the Woods*



*A Charming Nursery Decoration is this Frieze of Blue Birds Flying About Among Tall, Slender Grasses and Pink Blossoms*

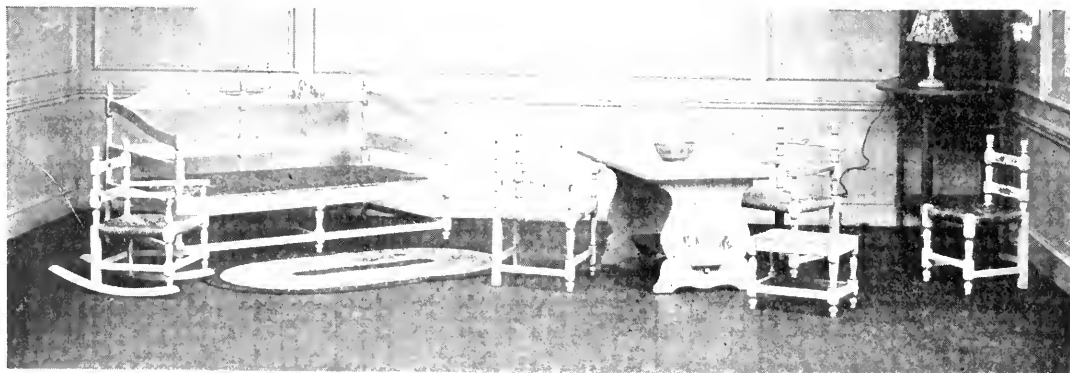


*Could a Jollier Room be Found for the Children than this Attic Playroom*

Nursery furniture is coming into its own when such pieces as we illustrate may be placed in the child's room. Of charming color, decoration and design is this Danersk furniture which will be more and more appreciated by the owners as time goes on. A pleasing feature is the rush seating of the chairs and settee.

Of course the ideal nursery arrangement consists of two rooms, one a night nursery and the other a day nursery, but in these days of living in apartments and small houses where room space must be

the rooms in the house, with furniture and decorations of a nature to suit the mind and years of a child. Screens are exceedingly useful in a nursery of this kind. For instance, one or two ordinary clothes horses covered with canvas or some heavy material can be painted with Mother Goose motifs, or will serve as a background for beautiful child pictures clipped from the magazines. These will serve to portion off a corner of the room or may be placed to make a delightful playhouse. This is an excellent scheme



*Danersk Painted Furniture for the Nursery*

economized, a combination sleeping and play room is all that can be managed.

The old fashioned idea that any kind of a room filled with all the cast-off furniture of the house was good enough for the children to play in, does not fit in with our highly organized modern life. The children are entitled to a nursery just as carefully planned and decorated as the rest of

because it keeps the children happy in their own place, where they can play and keep their toys without disturbing or cluttering up the other rooms. An old triple fold screen would do for this purpose also. Painted on one side to resemble the outside of a house, bricks, windows, doors and all, it carries out the illusion and makes a play house that has all the charm of reality. These screens can easily be made at home and if one happens to have an old screen or two, the only expense

would be for paint. A little thought and ingenuity in such matters will go far toward making a charming nursery without going to any undue expense. Whatever the arrangement adopted, the nursery should have fresh air, plenty of sunlight and simple furnishings which make it easy to keep clean as well as attractive to the eye.

The woodwork and walls of a nursery should be painted white or a light color so that it can be easily washed. Put washable rag rugs on the floor, curtains and cushions covered with gingham in large or small checks to harmonize with the walls and rugs, a table and chairs of a size suitable for little folks.



*The Children Love Stencilled Patterns*

The attic is a splendid place for a day nursery if it can be adequately heated in winter time. Being at the top of the house the children may play and make all the noise they like without disturbing the rest of the household. The attic is more adaptable to alteration than any other part of the house because it is frequently left unfinished with all the beams and rough boards showing. By nailing wall or compo board over the rough side walls the attic can be kept much warmer and free from draughts. The

walls should be painted a light color and then they are ready for any form of decoration. The walls could be stenciled with animal designs, or Kate Greenaway figures, cut from old picture books, pasted around the walls above five feet from the floor would make an attractive frieze.



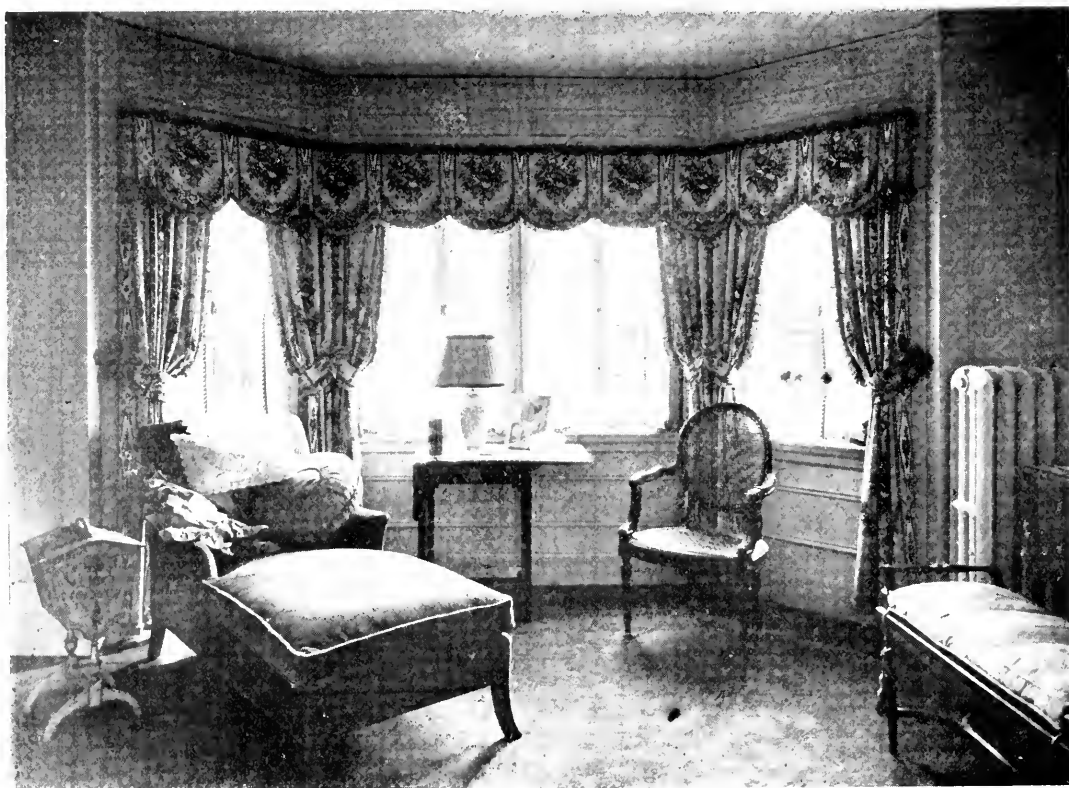
*Furniture for the Little Folks*

## Concerning Curtains

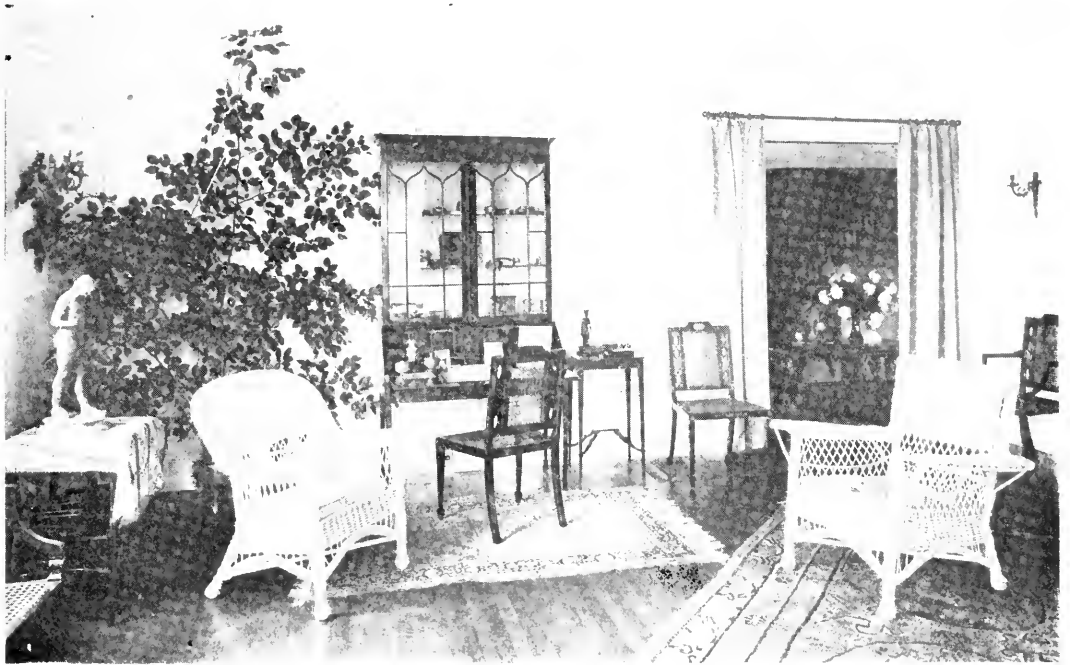
Elaborate curtain effects, except in period rooms, should be avoided, and no curtain scheme can be successfully planned without reference to the room in question. Like the wall paper and the rugs, it must be made a part of the general whole. An inexpensive curtain chosen to accord with walls and rugs is better than the most costly fabric if out of harmony. Taste goes farther than money in every department of house furnishing and especially so in window treatment. Not only must the walls and rugs be taken into consideration but the trim of the room also. Light curtains with dark walls and woodwork produce an unpleasant contrast; on the other hand dark draperies when the walls and trim are light are equally out of place.

In many rooms a single curtain the colors of the walls produces the best effect; again a net next the glass with an over-curtain gives a better result. With light woodwork, a dark paper and white curtains, an over-curtain matching the paper will bring trim and walls into harmony, but we would emphasize the decorative error of very light woodwork and a very dark wall except under unusual conditions.

The choice of fabrics for the making of curtains is the early summer problem of the housewife. Confusing terms to the average purchaser are chintz and cretonne; damask and brocade; velvet and velour. Chintz is an English printed material, fine textured and closely woven, with small flowered pattern, in many deli-



*An Interesting Window Treatment*



*A Frequent Fault of Portieres is to Mar the Architectural Beauty of a Door, Although an Interesting Color Note is Given in This Instance*

cate colors, on a light background; a material appropriate for bed rooms,

It is sometimes glazed—is then stiffly starched and shiny, more like paper in appearance than cloth. Cretonne is a French, English, or domestic printed cotton material of heavier texture and larger design and with stronger colors in background and pattern than in chintz.

Linens, though generally more expensive than cretonnes, are also more lasting, are generally superior in design and color, and softer and richer in texture. They, however, need to be lined, as the light shining through shows up the coarseness of the design and the color.

Imported nets, though relatively expensive in the beginning, are cheaper in the end in that they do not shrink and can be pinned back, after washing, to their original dimensions.

Cream, ecru, or yellow curtains give sunshine effects and warmth to a room.



*American Print in Shades of Gray or White and Yellow*

Cretonne and chintz repeating the color pattern of the walls or used in connection with plain or striped wall paper, are very attractive for door hangings, especially if the curtains are of the same material.

Damask is a cotton, silk or satin material with large, flat, simple, continuous design with light and shade effects, due to the fact that the lines of the background run one way and the lines of the pattern another, but are generally in the same color. Brocade is a damask or other weave, loom embroidered with small figures, in relief, detached, and generally in several colors. Velour and velvet are the same except that the former are generally heavier and are thus used for upholstery purposes while velvets are used for hangings. Velours and velvets may be silk or cotton.



*"The Golden Pheasant"*



*Valance and Side Hangings of Figured Material Over Transparent Net*

The choice of fabrics for making curtains depends first, in these days, upon what one can buy in the market. For glass curtains, decorators are showing imported nets, striped, crossbar, plain and dotted; casement cloths of cotton, and silk and wool; mohair silk, and silk sunfast gauzes; thin silks and light weight taffetas, and shantung, and for shades, glazed, printed or plain chintz and Austrian shade cloth. For over-curtains, cotton Jaspe; cotton sunfast poplins; plain or printed linens; cretonnes and chintzes are available; and for richer materials for hangings; silk poplin, taffetas, damasks and velvets.



## A Little Talk on Mantels

It is quite possible that the mantel and even the overmantel is quite as important in the room as the fire opening, and we may frankly admit the fact. The possible use of the fireplace a few times in the year, and the much vaunted ventilation which it brings to a room (even when the damper is closed to prevent too much draft,) gives it full reason for being. The fireplace gives a focal point about which to center the interest in the decoration, and also to gather the family living, in the grouping the furniture. In the matter of interior decoration the fireplace and the chimney breast usually becomes the dominating factor in the interior design of the room. The finish of the room in the matter of wood work finds its climax in the mantel, with a special feature in the treatment of the chimney breast, or else this bit of wall space above the mantel becomes the most important in the room, making the place for a valued picture or perhaps a bas-relief.

With a paneled wainscot a continuation of the panel work across the chimney breast is a logical treatment, with perhaps a special emphasis, such as is obtained in the use of old the English form of "linen panels" giving almost the effect of a pilaster on the corner in the oak paneled mantelpiece shown. The contrast of the plain with the "linen panels" is effective, as is the flattened lines of the Tudor arch of the fire opening, with its light surface tone and nicely molded lines of the arch.

So strong an appeal in the last few years has our own national type of archi-



*A Paneled Colonial Mantel-piece*

ecture, the Colonial, made upon the people that it has even effected our natural love for wood work, finished to give the beauty of the grain and line of the wood, and a painted or enameled finish has been used in some of our handsomest homes.

Two colonial mantels are shown both of which have excellent treatment. Both are paneled and enameled; both have Colonial details in the mantel and in the cornice treatment. The first has rather an unusual feature in the center panel of the chimney breast, which carries well with the candelabra of the side lights. The treatment of the mantel shelf is well studied and restful.

The other Colonial fireplace which is shown is a living room fireplace, and is built for a real wood fire, with a fire opening large enough for a log back of the fire. The whole chimney breast is one big panel in the Colonial way. The line



*Colonial Fireplace with Paneled Overmantel*

of the wainscot cap is indicated on the corners, though interrupted by the window seats on either side of the fireplace. The objects chosen for mantel adornment follow conventional lines with good effect.

"The mantel *shelf* is one of the chief

sources of decorative peril," to quote from *The Practical Book of Interior Decoration*, lately out of press. "It is almost as seductive a temptation to decorative indiscretions and overloading as the broad top of a sideboard. Only the firmest resolve and devotion to the invaluable principle of *restraint* will save it from a cluttering accumulation of things that would better be elsewhere. Sedulously shun a number of small, trifling gimcracks and refrain from displaying photographs thereon.

"When there is no mantel shelf, the danger is entirely obviated. When there is a shelf, one must carefully study the nature of the overmantel treatment before venturing to place any moveable garniture on it. Some overmantel treatments *demand* that very little be placed in front of them, and the intrusion of conspicuous garniture would be an unpardonable impertinence; others again admit of more latitude in the disposition of moveable garniture. In any event six unalterable principles must be faithfully observed: Restraint, Suitability, from which Dignity follows as a corollary; Propriety of Scale, Symmetry, Concentration, and Contrast."

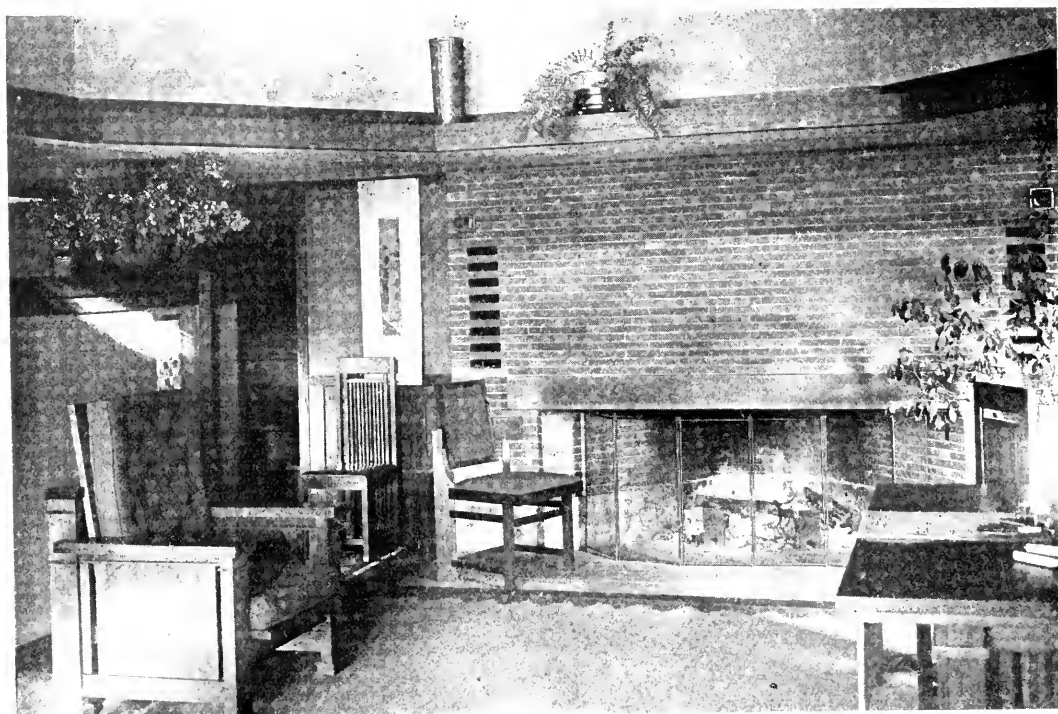
This is perhaps as good a classification as has been made, and a careful study and application of these principles will assure good results, with a sense of restfulness and of dignity, yet with a variety of interest.



# Fireplaces



*An Effect of Great Dignity is Here Given by the Masterly Architectural Treatment*



*Fireplace and Furniture in Craftsman Style*



*Fine Architectural Treatment of Engaged Columns and Entablature, with Seats Each Side*



*A Dainty Inglenook in White Wood and Green Velvet Seat Cushions*

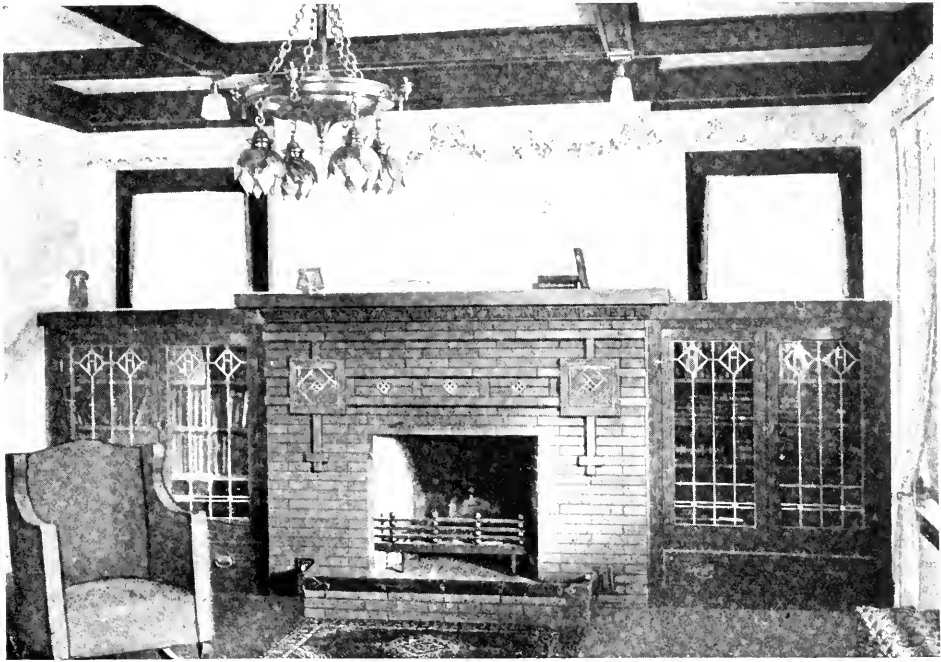


*Mantel of Gray Pressed Brick with Wrought Iron Fixtures*

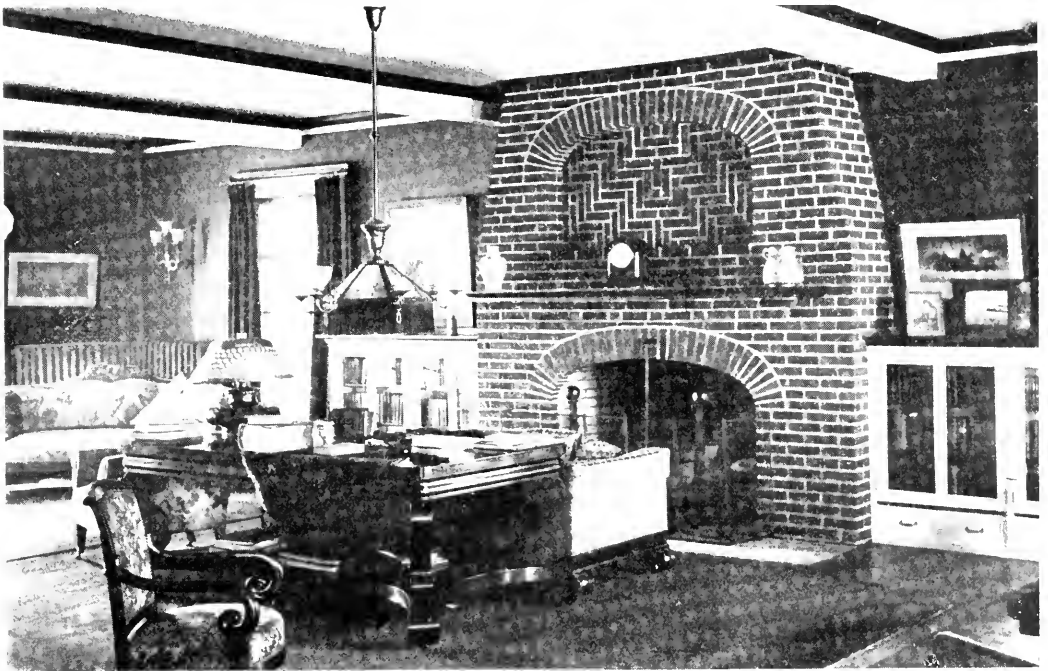


*Overmantel in Louis XV Style*

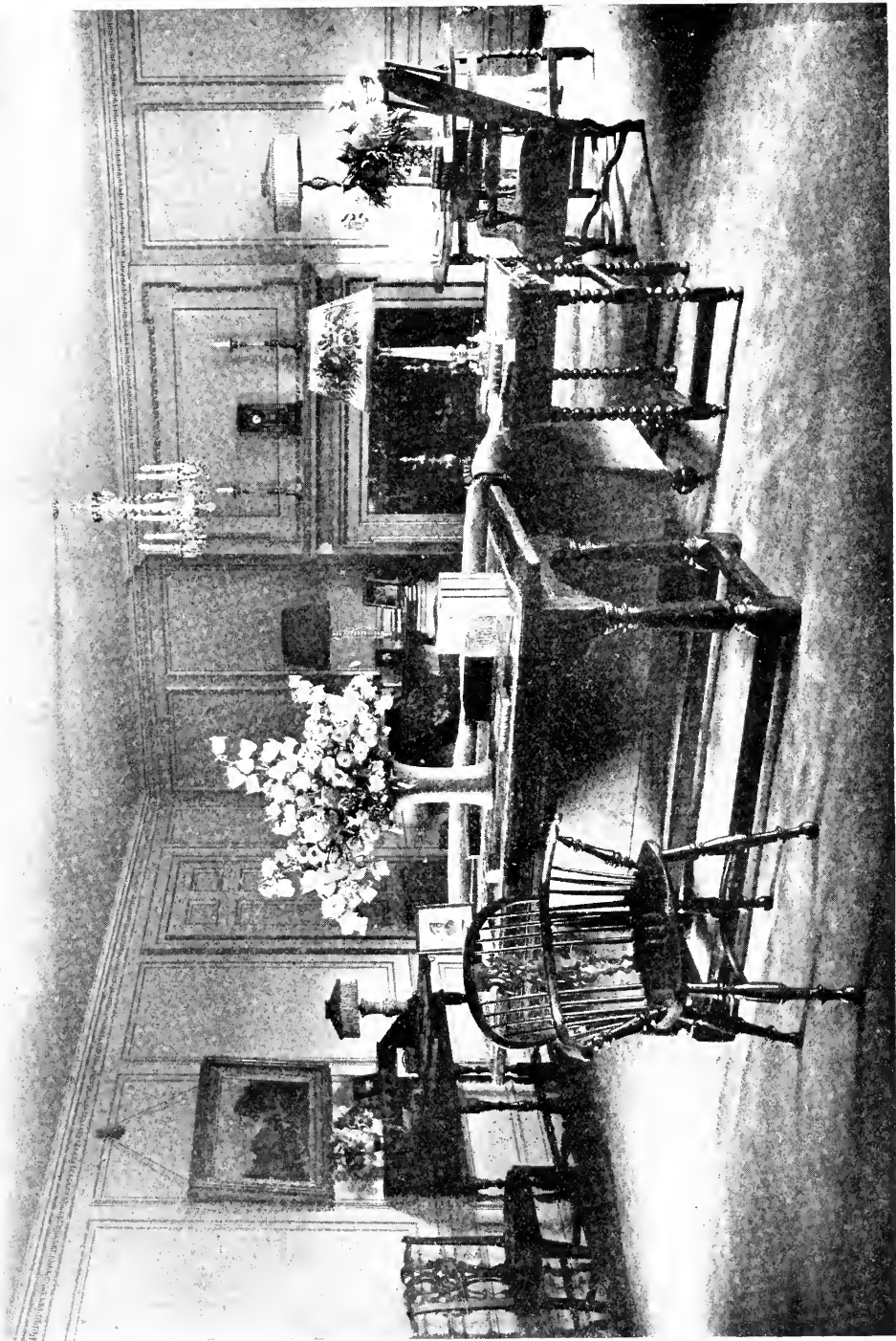




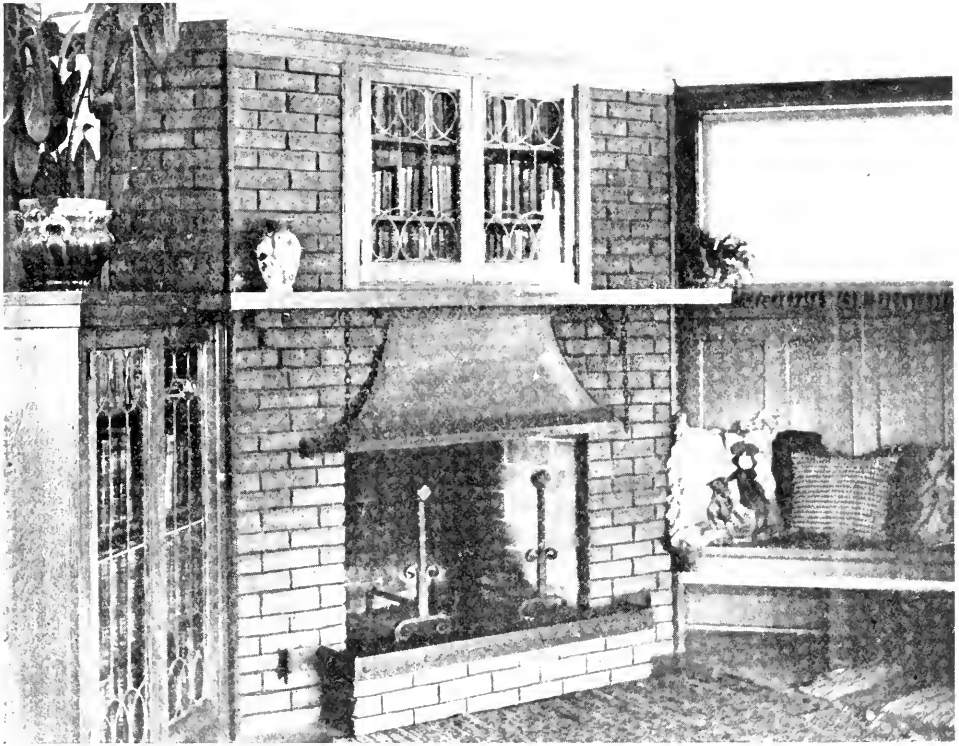
*An Attractive Design in Roman Brick with an Added Touch of Inlaid English Lustre Tiles*



*An Example of Ornate Brick Work is Given in this Mantel*



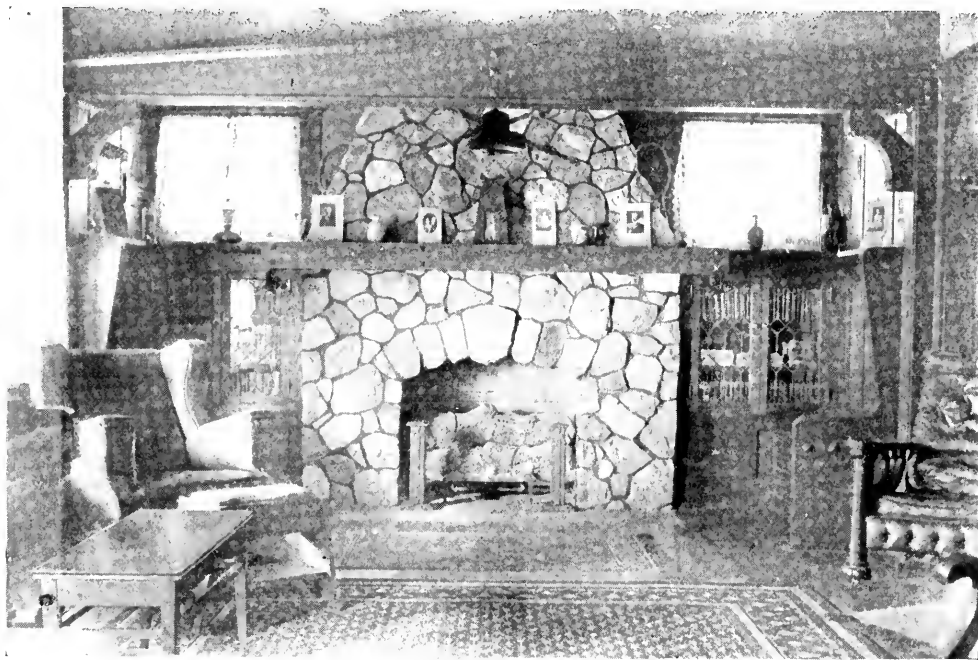
*Colonial Fireplace in a Delightful Living Room*



*An Effective Design in Brick Especially Suitable for Rooms in Mission or Bungalow Style*



*An Attractive Mantel for a Cottage Living Room*



*In this Inglenook the Fireplace Facings are of Large Boulders and the Seats Have "Pew Ends"*



*Where the Space Under the Stairway is Utilized for the Inglenook*



*Showing Placement of the Davenport at Right Angles with the Fireplace*

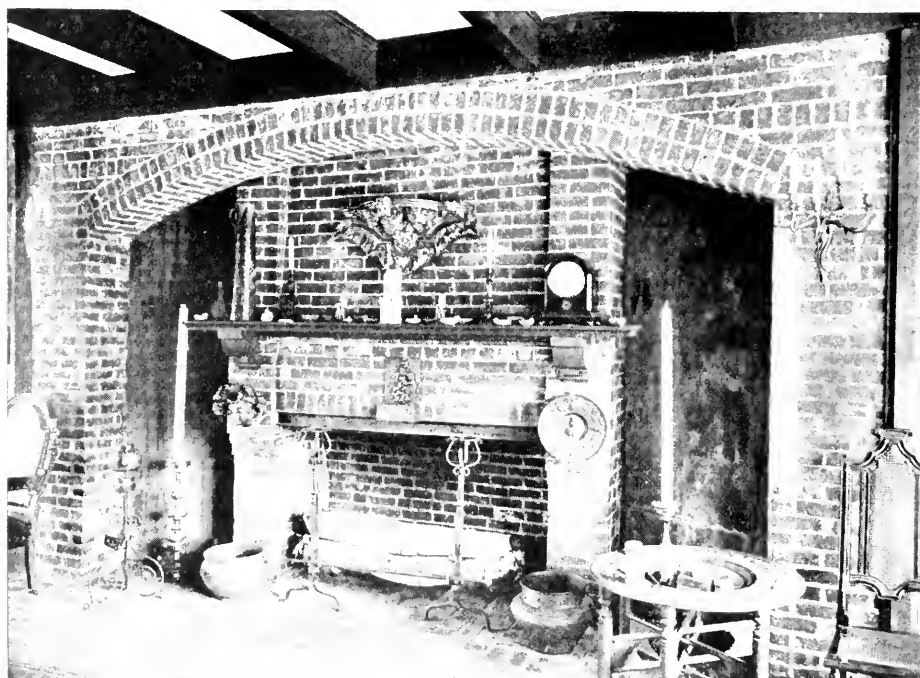


*The Brick Deeply Revealed by the Pointing*



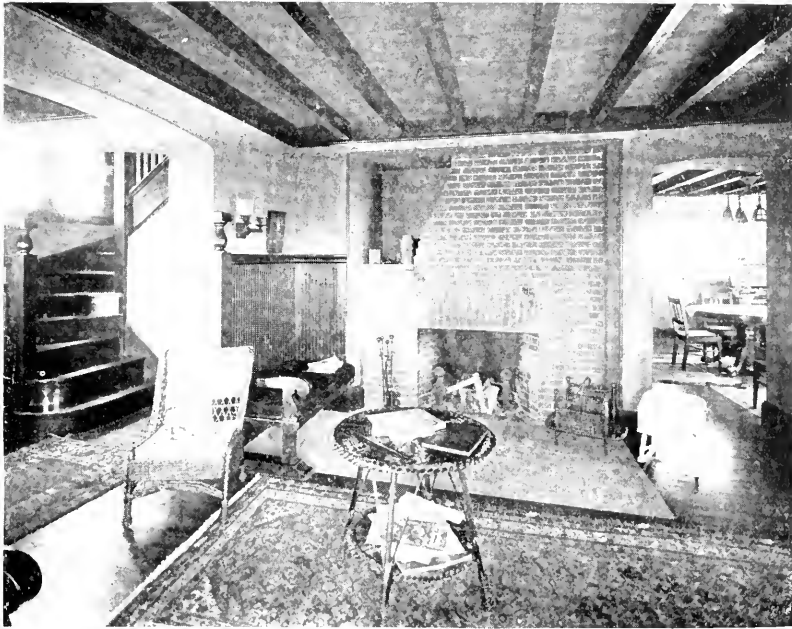


*Interesting Architectural Design of Beams and Posts Used in Recessing this Inglenook*

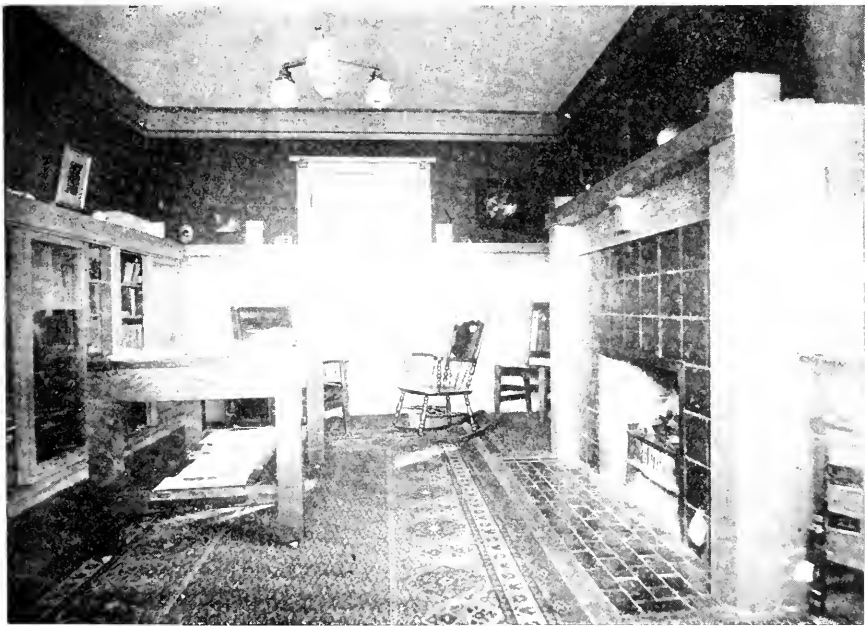


*The Possibilities of Brick for Interior Work Have Hardly Been Touched*

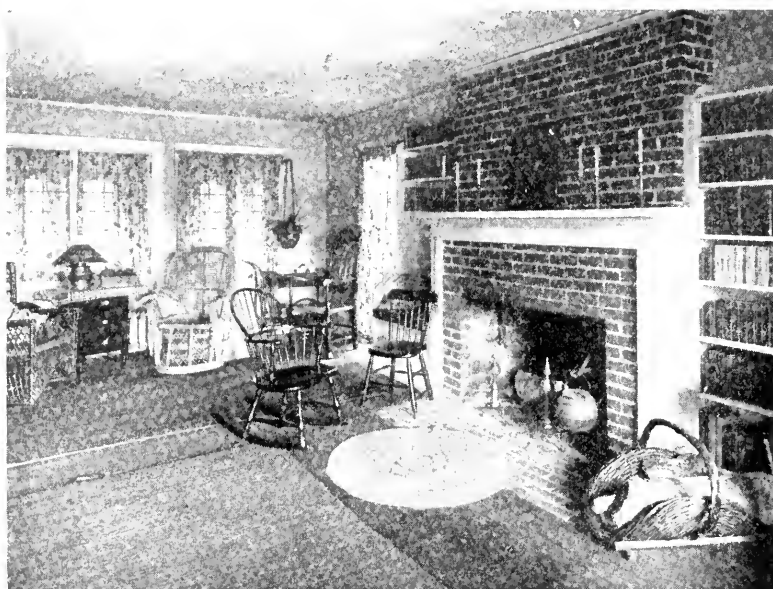




*Here the Chimney Breast is Broken Off to Form a Niche*



*Den—Showing Broad, Tile Fireplace and Hearth with Opposite Wall Lined with Built-in Book-shelves*



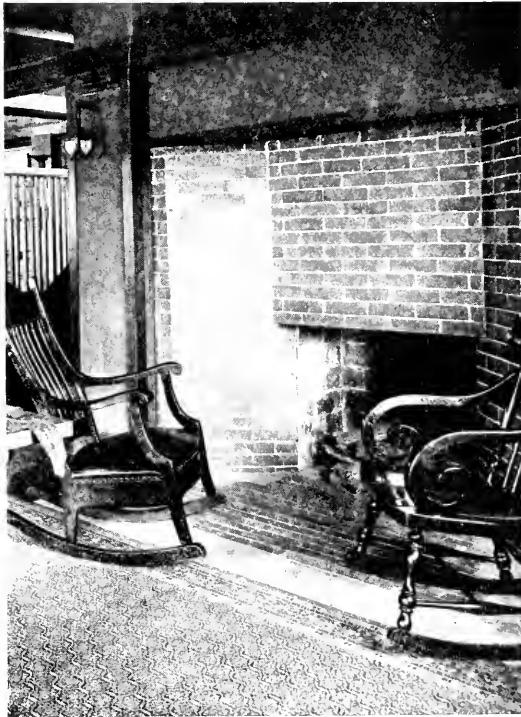
*The Charm of the Living Room*



*Facings of Green Tile in Living Room Mantel*



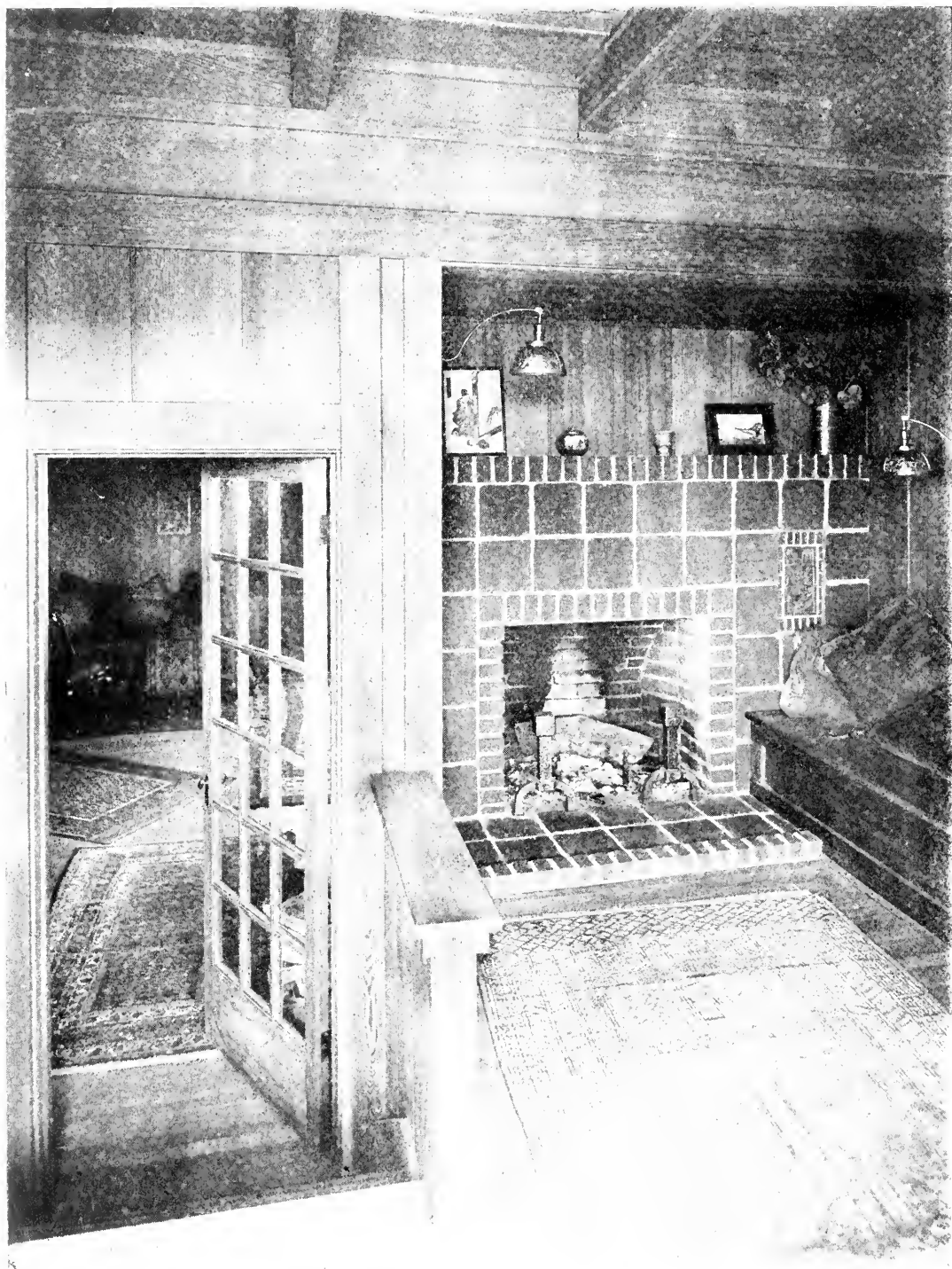
*The Inglenook Suggestion, the Square Cross-beam at Top, the Mass of Brick, Give it Undeniable Character and Charm*



*Colonial Design in Cottage Fireplace of Red Brick with Wide Brick Hearth*



*Subtle Suggestion of Old-Fashioned Comfort*



*An Effective Combination of Brick and Tile in the Den*

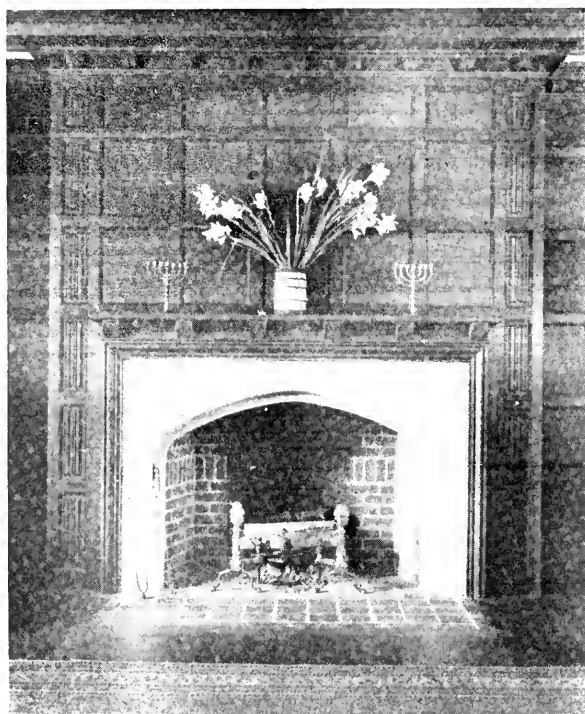


*A China Cupboard Beside the Fireplace*



*A Lounging Corner*





*A Paneled Chimney Breast with "Linen Fold" Panels  
Giving Plaster Effect on the Corners*



*Book Cases Beside the Fireplace*



# Inscriptions



WHETHER the house be hut or palace, it can have no fitter decoration than a seemly hearth in each apartment, be they few or many; and no hearth is the worse for an inscription suitable to the room and its purposes. As a matter of fact such inscriptions can hardly be called usual either in this country or in Europe. Fit inscriptions for the hearth, therefore, are not easily found, nor are they easily invented. It is easier to make a posy for a ring, or a suitable rhyme to accompany a gift, than to put into apt words a proper sentiment to take its permanent place upon

the chimney breast. The idea conveyed must be one that host and guest, parents and children, may see before them day after day and not find trite, pretentious, *malapropos*, or priggish. Such a motto should express in well chosen words the finest sentiment of the hearth, and if the room be one of hospitable resort, the sentiment should be sufficiently homely to connote that warmth of heart without which the logs blaze in vain, yet not so intimate as by implication to include in the welcome only those of the family.

## FOR THE LIVING-ROOM

Let no one bear beyond this threshold hence,  
Words spoken here in friendly confidence.

Home is where the hearth is.

My fire is my friend.

There is no place like a chimney corner for confidences.

All care abandon  
Ye who gather here.

*Dissolve frigus, ligna super foco, large reponens.*  
—Horace, Ode 9, Book I.  
Drive away the cold, heaping logs on the hearth.

*Bepred Digor.* A Breton motto meaning, Always open.

*En servant les a utres, je me consume.*  
I consume myself in serving others.

*Sibi et amicis.* For myself and my friends.

*Amor Proximi.*

Motto of a Swedish order of chivalry, meaning Neighbor-love.

*Dum potes aridum compone lignum.*  
—Horace, Ode 9.  
Lay up seasoned wood while you may.

Warm ye in friendship.  
—From a private house in Boston.

*Bene facere, et discere vera.*

A Swiss family motto meaning, To do right and speak truth.

Come hither, come hither,  
Here shall ye see no enemy  
But winter and rough weather. . .  
—As You Like It.

*Dulce mihi furere est, amico recepto.*—Horace.  
I like to sport with my guest.

He that hath a house to put his head in hath a good head-piece.—King Lear.

A hundred thousand welcomes.—Coriolanus.

Your presence makes us rich.—Richard II.

Abide now at home.—The Bible.

And when he cometh home, he calleth together his friends and neighbors.  
—The Bible.

## FOR THE DINING-ROOM

A good digestion to you all.—Henry VIII.

Let good digestion wait on appetite  
And health on both.—Macbeth.

Come thou home with me and eat bread.  
—The Bible.

INSCRIPTIONS. *Continued*

*Quis post vina gravem militiam*

*Aut pauperiem?*—Horace, Ode 37, Book 1.  
Who can think of war or poverty after wine?

*Ne quid nimis.* Never too much of anything.

There is full liberty of feasting.—Othello.

We have a trifling foolish banquet toward.  
—Romeo and Juliet.

The guests are met, the feast is set;  
May'st hear the merry din.—Coleridge.

Feast with the best, and welcome to my house.  
—Taming of the Shrew.

Let them want nothing that my house affords.  
—*Ibid.*

Prepare for mirth, for mirth becomes a feast.  
—Pericles, Prince of Tyre.

Some hae meat and canna eat  
And some wad eat that want it;  
We hae meat and we can eat,  
And sae the Lord be thankit.—Burns.

That is a pleasant motto which was found upon a baker's sign at Pompeii: *Hic habitat felicitas* (Here lives happiness), and it might, with proper modesty, be inscribed over the family fireplace in a house given to simple hospitality. There is a delightful motto in a little house in Florence just within the shadow of Giotto's tower, and one well suited to a modest home anywhere. It is nearly equivalent in sentiment to the refrain of "Home, Sweet Home," and thus it runs:

*Casa mea, piccola che sia,  
Scì semper casa mea.*

Literally translated it means: "My house, however little you may be, may you always be mine." A briefer equivalent is, *Pauca sed mea*, which is very like Shakespeare's

A poor thing, but mine own.

*Bon feu a mal hiver*

A good fire for a hard winter.

is a pleasing old French motto for a living room fireplace.

*Se taire ou bien dire.* Be silent or speak well.

is a sound old French motto, suitable to a room where the family and its guests gather for converse. Farnham Castle, at one time the seat of the bishop of Winchester, has a fine motto in Norman French, fit for almost any fireside. It is:

*Au Dieu foy, aux amis foy.*

Faith toward God and a hearth for my friends.

None come too early or return too late.

is a hearty English sentiment proper to a hospitable hearth. Another such is:

When friends meet, hearts warm.

More distinctly domestic is the old Scotch sentiment:

East, West, hame's best.

The Maitland family motto is good for an unpretentious hearth:

*Pair et peu.* Peace and little.

Literature and folk tradition bristle with mottoes and sentiments suitable to the fire-side about which men gather to take a cup "of kindness," and the line of Burns from which these words are quoted is one of the best of such mottoes.

May nothing evil cross this door,  
And may ill-fortune never pry  
About these windows; may the roar  
And rains go by.

Strengthened by faith, these rafters will  
Withstand the battering of the storm;  
This hearth, though all the world grow chill,  
Will keep us warm.  
Peace shall walk softly through these rooms,  
Touching our lips with holy wine,  
Till every casual corner blooms  
Into a shrine.

Laughter shall drown the raucous shout;  
And, though these sheltering walls are thin,  
May they be strong to keep hate out  
And hold love in.

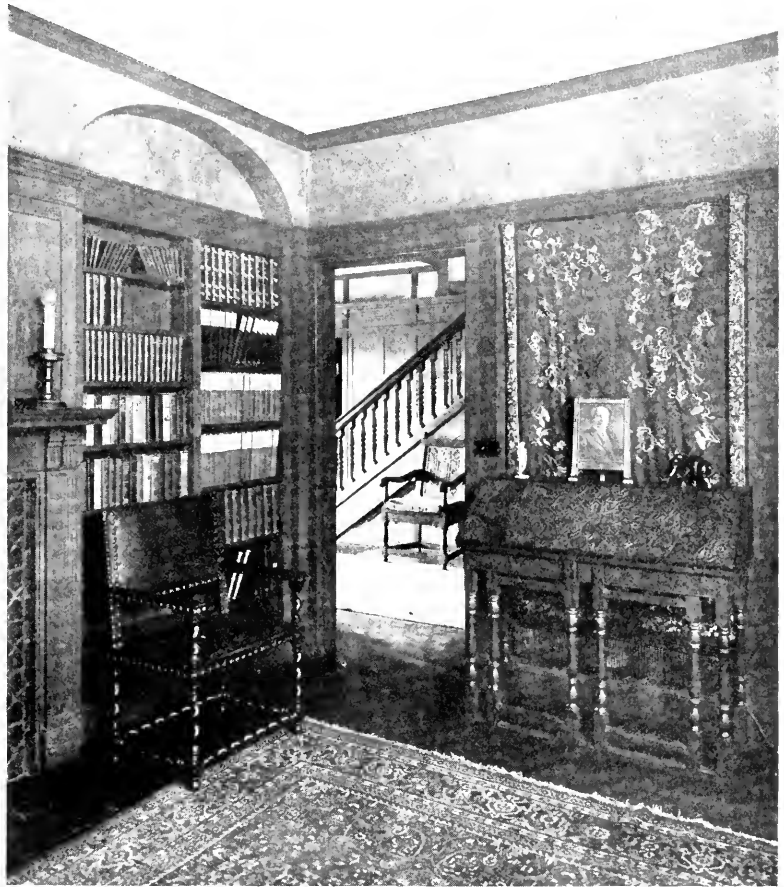
## Books and the Fireplace



IN the coming of mid-winter, bringing with it the holiday season, no feature of the house is more appreciated than the fireplace; especially the big generous fire place with old fashioned andirons, where real logs are burned. Such a fireplace is quite a luxury in these days of the vanishing wood pile. With our thoroughly heated houses it is not for the additional warmth, so much as for the cheer of the blazing logs, or the glow of the coals, that we sit around the fireplace fire. It is the spirit of the fire with its tradition-long tale of

hospitality, the symbol of good fellowship and of cheer, together with the gathering round the fireside of family and friends, that warms the heart with a feeling deeper than the warmth which even the best built fireplace can throw out, and which does not fail with the fading of the embers.

The big brick fireplace with its roomy hearth and possibly a seat placed on either side is very welcome as an accessory in planning the festivities for the holidays. If the fireplace be set in oak

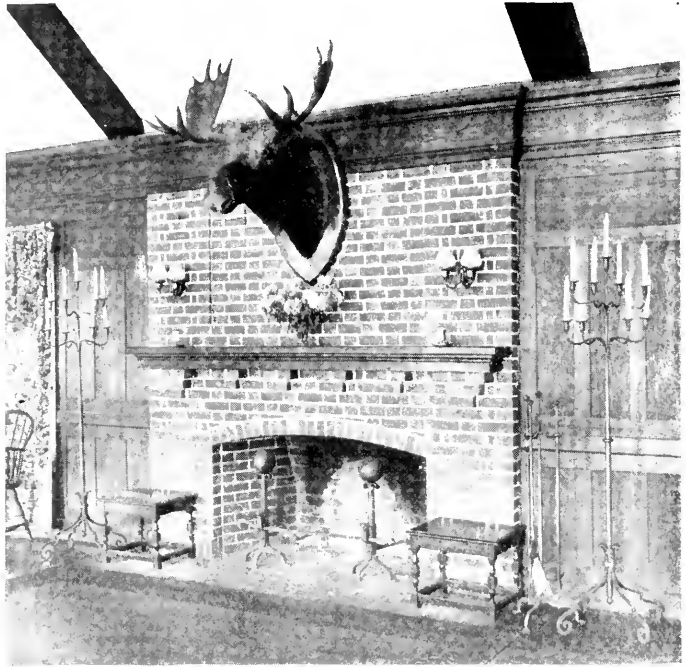


*With Recessed Book Shelves to the Height of the Overmantel*

paneled walls, the decorations may take character from the old English baronial halls, stately in type. In the home of a "mighty hunter" the overmantel of a brick fireplace gives an excellent setting for the deer head or other trophy of his prowess. The photograph shows tall, seven branched floor candelabra of wrought iron, very effective against the paneled wall placed on each side of the fireplace.

At other times than those of festivities, however, the luxury of the fireplace comes

in its close connection with some favorite pastime or hobby. Of course it has the really utilitarian use—often a bit of a luxury—of the little open fire on cool mornings and evenings throughout the open air season of the colder climates, and a still wider usefulness in the milder latitudes, where a little fire is all that is needed for the greater part of the year. The easy chair, a good light, and a shelf of books are the accessories of the fireplace most generally desired. In addition to this, a well-filled smoking stand on one side and a sewing basket, or better still, a dainty sewing table on the other, spells comfort and perhaps accomplishment for a winter evening or a rainy day.



*A Great Brick Fireplace with Seats on Either Side*

The fire irons are a great comfort to many people, who love to stir the fire and turn the glowing embers.

It will be noted that provision for books beside the fireplace is a very usual arrangement in carefully planned houses. It may be only two or three shelves built in over a seat, or book cases reaching to the ceiling, though the more usual arrangement makes the cases the same height as the mantel shelf.

Oftentimes book shelves may be built in beside the fireplace, finding a more fitting place than elsewhere in the room; or seats and bookshelves may be built together in some of the many attractive designs. One very homey and practical arrangement where the seat is built under windows, places short bookshelves over the ends of the seat at either side of the windows, the seat end extending up and forming the end of the book shelves as well.



*A Very Homey and Practical Arrangement*

## The Spotless Rooms of the House

**B**UILDING materials, surfaces, finishes, and finishing materials are coming to be considered matters of first importance in kitchen-management, if one may adapt the term from business,—other business where it is not more needed than in the kitchen. First cost in building and equipment, high as it may be, is a comparatively trivial matter when placed over against the drain of the vital energy of the mistress of the house herself.

The matter of finishing materials and of surfaces is of prime importance in keeping the kitchen and bath rooms spotless; the surface and tint for the walls; material for the working tops of the cupboards; and perhaps most important of all—the kitchen floor.

The perfect kitchen floor does not seem to have been invented as yet,—one that has resilience so that it is "easy under the feet"; without joints or cracks so that it is easy to keep clean; and at the same time is moderate in cost. Linoleum is excellent over the floor but the trouble comes when it ends. It is hard to cover the edge without a crack, and it can not be turned in a cove at the wall. The photograph shows a kitchen floor covered



*A Breakfast Alcove off the Kitchen*

with linoleum laid with a tile border, getting the advantage both of tile and linoleum with a minimum of the disadvantages of each. The middle of the floor is soft under the foot and without joints, and the tile makes a perfect base at the wall. Notice that the tile extends several inches under the edge of the cupboards, giving "toe-space" for one standing at the work tables. This is a simple matter as all well constructed cupboards are built several inches above the floor, and toe-space can easily be arranged.

A good enameled finish seems to be the favored solution for the table tops and cupboards, and for the built-breakfast alcove. The varnish in the enamel gives a surface which can be washed, and

which, if given proper care, will give satisfaction for a considerable time, and is easily renewed at any time. Vitrolite, a white glass composition, is often used for table tops and even for cupboards, as well as for wainscoting or dado around the wall. Metal cupboards with a baked enamel finish are also coming into favor; but are used more especially in apartments and larger buildings.

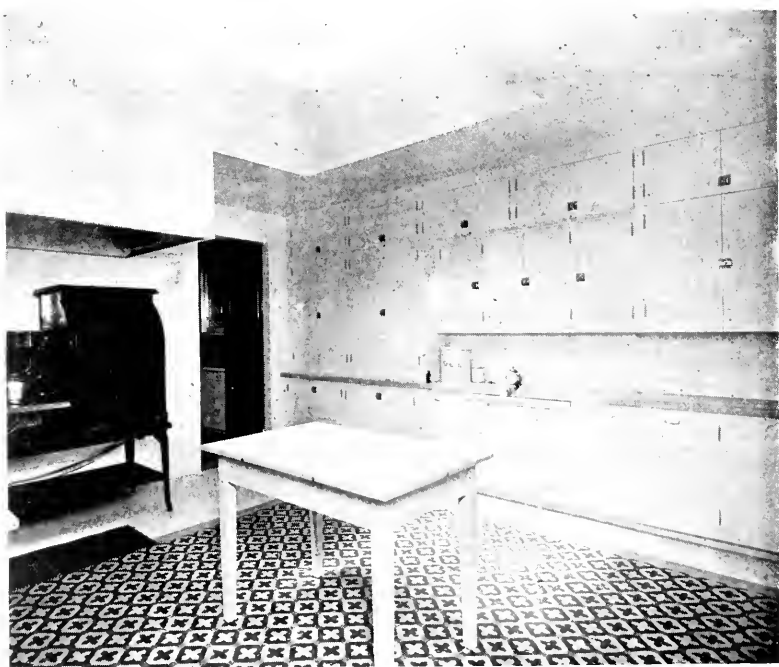
A tiled wall, either for the kitchen or for the bath rooms, is a luxury which cannot always be indulged, for the smaller type of homes; but a three or four foot dado or even a five foot wainscot can often be carried around the walls. A dado of this kind is very practical for the kitchen. When there are cupboards across one end of the room and several openings this does not require very many square feet of tile. The dado or the wall may be finished in Keene's cement and given a good enamel finish. The custom of marking such a wall in dirt catching ridges, in a supposed imitation of tile is not only insanitary, but is also absurd, as the chief objection to a well laid tile wall is found in the jointing.

With the painted or tinted wall any color scheme can be carried out; for a kitchen should have a color scheme no less than other rooms in the house. Buff and white gives excellent color, with buff earthenware dishes for kitchen use. Blue and white or green and white make pleasing colors.

In the bath rooms more latitude can be allowed and more color used. There

seems to be a growing tendency, where sufficient space can be allowed, to build cabinets into the bath rooms, with drawers for linens and cupboards for towels and for personal toilet articles. In larger houses, well equipped dressing rooms built in suite for each member of the family, are very convenient.

In a most charming home in the Southwest has been built-in the very convenient dressing table under the windows in the dressing room which is shown in the photograph. With its shallow drawers under the dressing table and deeper drawers on one side and a cupboard on the other it quite takes the feminine fancy. A triple mirror is formed by the little cupboard doors, mirror covered, on either side of the broad central mirror panel. Flush doors are used throughout this house, and all surfaces in the dressing and bath rooms are enameled. The whole house has been planned with the same attention to details and great care has been taken to avoid dust catching surfaces or corners that are hard to clean. Notice that there are no pipes through



*A Beautiful and Sanitary Kitchen*

*Irving J. Gill, Architect*



the floor. The radiators are hung on the wall, high enough that a dust mop can easily be pushed under them. The basins are all on brackets and the floor space left free of pipes of every kind. Every bit of space has been utilized for cupboards, and everything is behind doors.

This house was planned by Irving J. Gill, the architect with whose work originated the term of "Dustless Houses," owing to the care with which these houses were planned to avoid dust catching surfaces, ledges, or pockets of any kind.

In the "Dustless Houses" there are no projecting ledges to catch and hold the dust. There is little or no wood work of any kind. Instead of cased opening where doors are not used, the jambs and soffit are simply plastered. There are no projecting casings around any openings, no ledge over the head casings,—so impossible to keep clean.

The wall is plastered flush with the frame, and these are nicely finished together and painted, either in the same tone,—or a band of color to trim the opening. Excellent workmanship is necessary with a flush finish. There is no woodwork to cover careless work. Neither is it necessary for the "scrub lady" to mount a chair and wipe off a layer of dust which has gathered on the ledges all around the room.

Nothing could be more beautiful than the solid mahogany wainscot of the hall in this same house. It is built without panels, like a flush door.

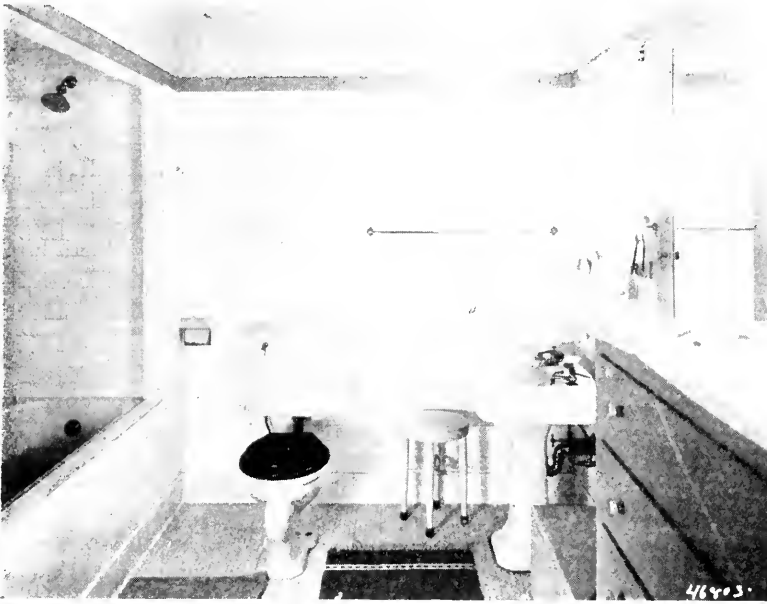


*An Ideal Dressing Room*

Irving J. Gill, Architect

There are no panels anywhere, all wood work is flush, and all doors are flush doors. Paneled woodwork gives a better gathering place for dust than almost any other form of construction. Panels are so common that we do not think about the matter, simply taking them for granted. Even housekeepers do not always remember that every panel is a dust pocket, or has a dust pocket at each lower corner. The modern housekeeper has all her woodwork built flush. This all emphasizes the fact that if a house is to be kept clean it must be built for cleanliness.

The up-to-date bath room is delightfully dainty and convenient. White surfaced walls and woodwork make it easy to keep the room immaculate; and plumbing fixtures become more sanitary and convenient every year.



*A Tile Recessed Tub With Shower Over It*

White tiles are used for a wainscoting or dado, if not for the entire wall, in many of the newer bath rooms, while the ceiling and upper walls are tinted in whatever shade makes the room most pleasing. On a south exposure pale green is good, while a north room seems warmer if a sun tint is used. Many bath rooms are kept all in white as to color.

The tub set in a recess in the wall and entirely enclosed as shown in the illustration, is the most sanitary type. A tub with side and end plates which enclose the outside of the tub completely is equally sanitary, and may be set in any bath room. A panel must be so placed as to make the plumbing pipes easily accessible. When the tub is recessed the opening to the plumbing may be made from a closet or hall at the end of the recess. The recessed tub has the advantage of also forming a shower when the fixtures are

set. This combination of bath and shower is an economy both of space and cost, and is generally found quite satisfactory. The ordinary tub may be enclosed in the same way by plastering from the wall to the floor, and rim of the tub.

A tile floor is good looking and sanitary and has the advantage that it can be laid in a cove at the

junction of the floor and wall so there is no crack or angle to catch dirt. The plastic composition floor makes an excellent floor for the bath room. There are several such composition floor materials, which seem to be showing very satisfactory wearing qualities. All things considered, a good linoleum makes about as satisfactory a floor surface as any thing, as it is resilient under the feet and warm, and may be gotten in any desired color scheme, plain or in pattern. Battleship linoleum, laid in cement according to the manufacturers directions becomes practically a composition floor. It should be varnished and waxed like a hardwood floor and kept in good condition to prevent wearing in spots. Many people prefer a hardwood floor. Maple is light in color and has excellent wearing qualities; it has been known to outwear marble and tile, justifying floors of wood.

## Kitchens



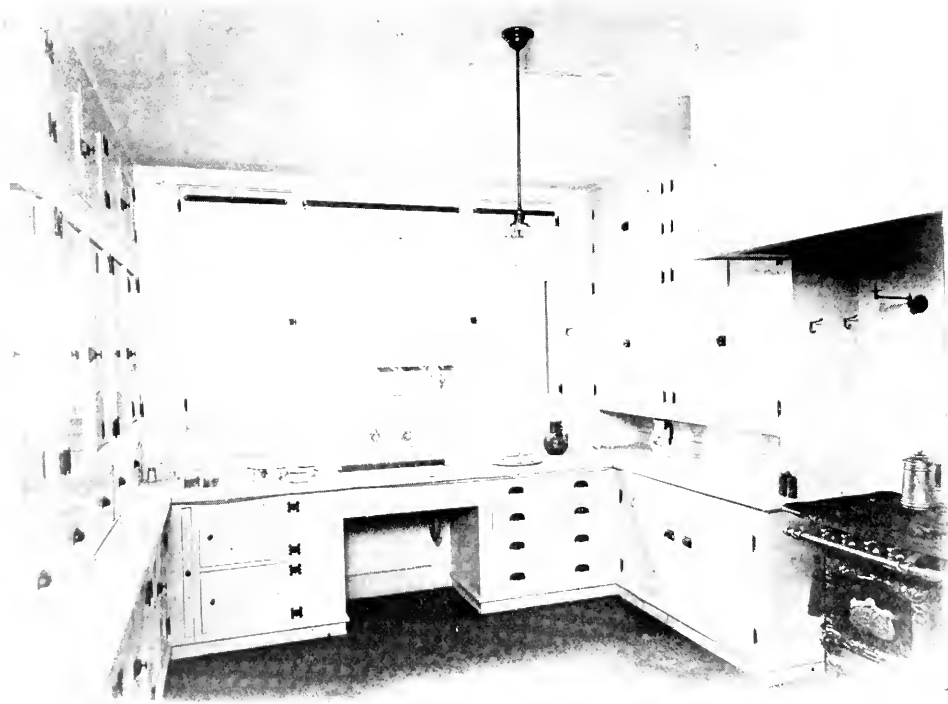
*A Real Tile Floor Is a Luxury*



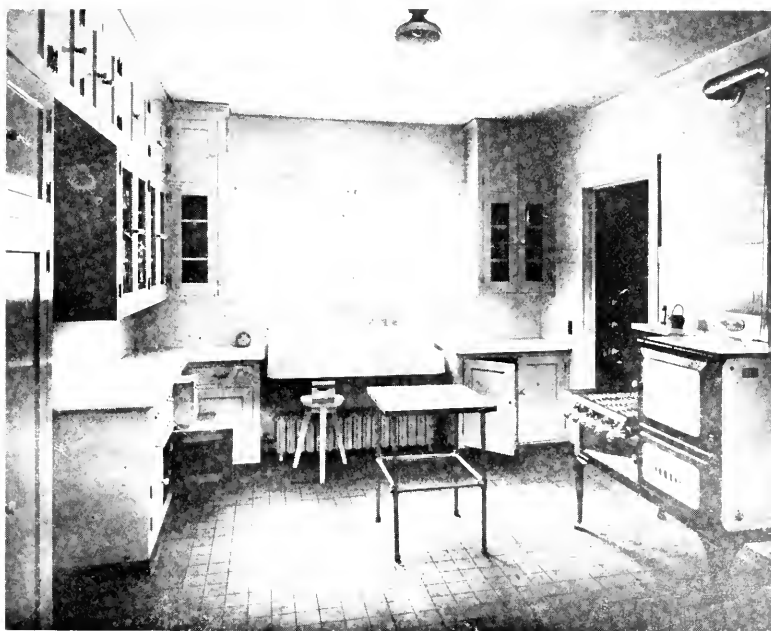
*Showing Open Flour and Sugar Bins in the Baking Table*



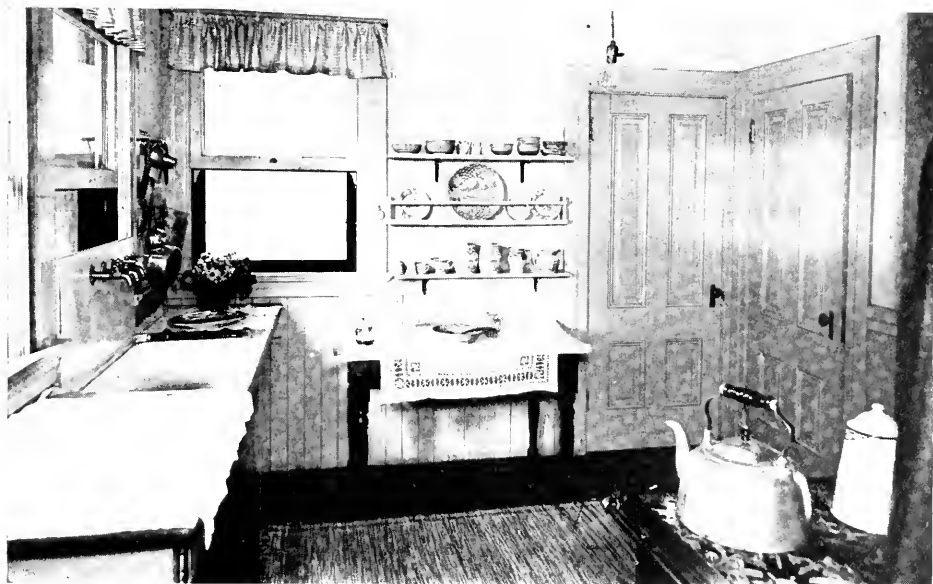
*A Well Lighted Sink in a White Kitchen*



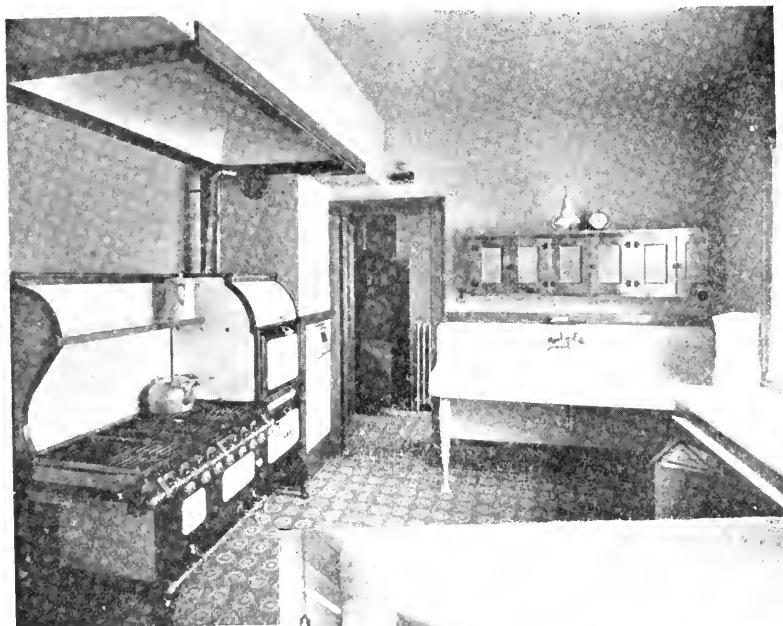
*The Modern Kitchen—White and Shining*



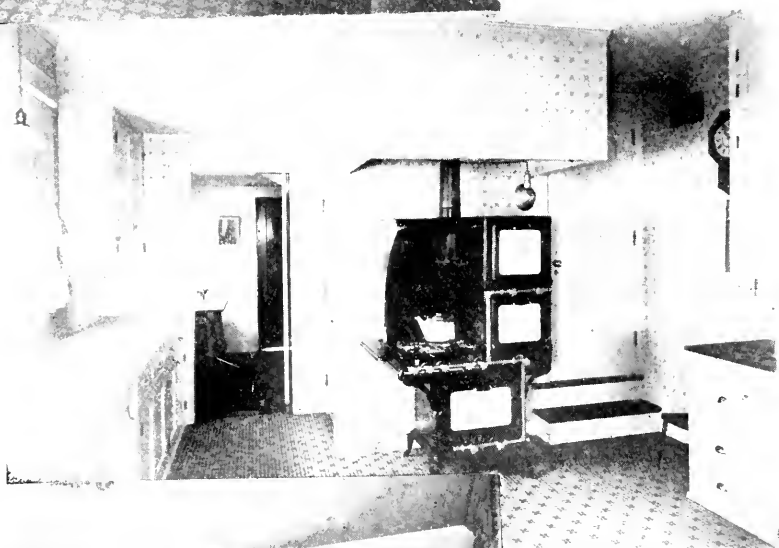
*A Place for Everything and no Waste Space*



*An Ideal Kitchen in Cream and Brown*



*Shows the Hood Built  
Over the Range*



*Note the Electric Light,  
and Hood Built Over  
the Range*



*A Modern Kitchen*



## The Enclosed Porch

**W**INTER with its blanket of snow, its glitter of ice in the brilliant frosty sunshine, its crunching of snow under wheels, and its whistling blast of wind that sends the blood tingling,—all this is a delight to the lover of winter sports and outdoor vigor. It gives a wonderful background to the cozy warm room with its shaded lamp and blazing fire, for an evening by the fireside after a day in the open. But to the "stay at home" people the winter season is a different matter, with only its

few hours of sunshine each day, and it is to such people that the enclosed porch, made warm and comfortable,—except perhaps in the most severe weather, comes as an especial boon.

The enclosed porch has, in the colder latitudes, developed into the sun room which is an integral part of the house and is as warmly built as is possible, but always with the pleasing sense of bringing summer outdoors into the house, even in winter.

A fireplace in the sun room is most



*A Fireplace in the Sun Room is Most Acceptable*



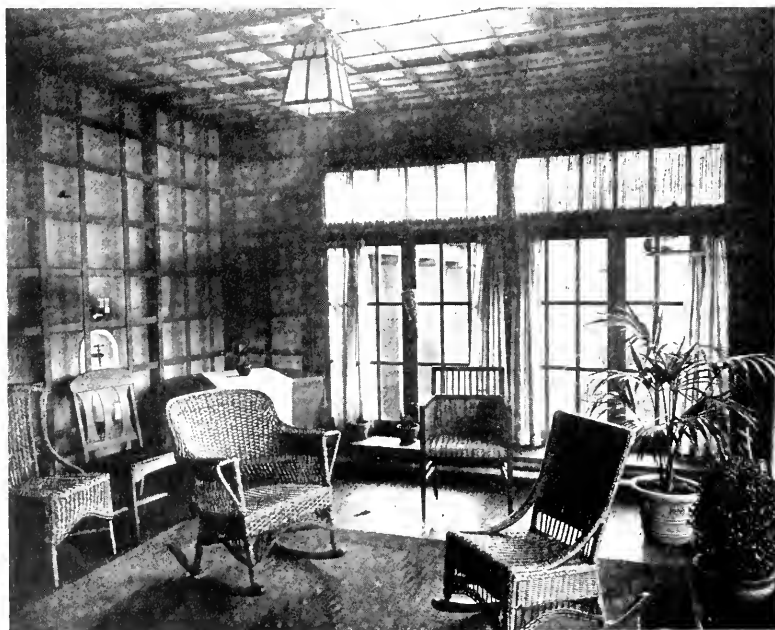
*Sun room convertible at night into a sleeping porch*

acceptable, and a brick fireplace with the chimney breast carried to the ceiling makes an attractive feature of the room. The tile or brick hearth is simply a continuation of the floor.

Flowers and vines and potted plants usually make a real part of the treatment.

In fact the sun room with its steam heating pipes and tile floor easily develops into a livable conservatory. The lattice, so often a feature of the sun room figures notably in all of the accompanying photographs, though with a very different treatment. In one case it is a trellis

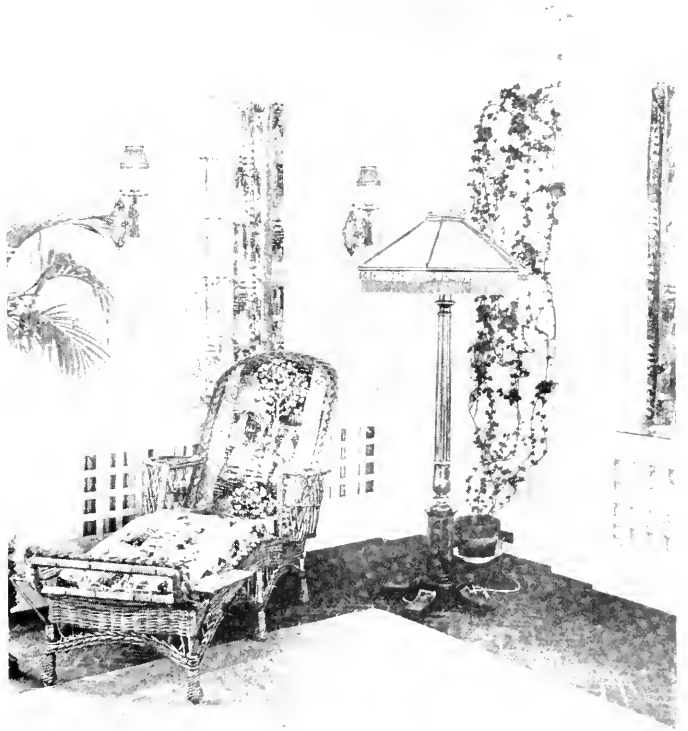
for the potted vines which are trained and growing over it. The cement or stone window ledge makes a place for potted plants and growing things, while ferns and palms find their own place in the decorative scheme. Windows are made of any type, double hung sliding sash or types of swinging sash, which have the advantage of opening a larger part of the window space.



*Sun Room with a Trellis Treatment*

## A Charming Sun Room

**T**HERE was a time when English ivy, wax plant, trailing fuchsias, or even wandering jew, were trained over and around bay window openings, and around the individual windows in the bay-window, when a flower stand filled the "bay," and the care of "Mother's plants" was one of the household tasks all through the winter. The "bay-window" was really a home-made conservatory and the sight of growing things in the house when winter was reigning outside was a joy to the children as well as to Mother. Carefully taking down the English ivy and carrying it to the kitchen, or out of doors on the first spring day and washing every individual leaf, was a full day's job; for the time of the bay-window filled with a flower-stand was before the day of a bathroom in every house. The armful of trailing vines could not then be laid into the bath tub and a spray turned on it and then left to dry. Each leaf had to be carefully wiped to be sure it was clean and dry so that the new wall paper or the fresh curtains would not be spotted when the vines were again carefully pinned or tacked to the surface. When there came to be no time that could be taken to "wash the plants,"—the plants themselves were not repotted for the winter indoors. Then too, in



*Indoor Trellis for a Growing Vine*

those days, windows were not so recklessly opened at night,—could not be opened or "the plants" would freeze.

Our modern sun rooms, however, may be accommodated to a decoration of living greenery. Palms and ferns do not require the care and thought which had to be given to flower shelves filled with geraniums and fuchsias, a scarlet or pink carnation which could sometimes be coaxed into blossom, tea roses in pots, and even a pot of wood violets which could sometimes be induced to bloom under a glass

dish cover. Even the English ivy can now be trained over a white painted trellis which has been utilized to make the very attractive wall covering of the sun room; and the panel of trellis can be lifted off the wall and carried outside where the hose can be turned on the vines.

For the sun room, where the outside walls are largely filled with windows and doors and the inside walls with openings, the lattice treatment on the small panels, which remain, seems exceedingly fitting, and is certainly very effective. This may be done in the simplest fashion, with the latticed panels carried to the ceiling and the frame work of the lattice itself forming the cornice member at the ceiling line.

The room which is shown here has a very formal treatment in the interior woodwork. The space between the heads of the openings and the cornice is given

rather an elaborate frieze treatment, with pilasters flanking the wide openings and the fireplace. The pilaster caps are in keeping with the style and echo the diagonal lines of the lattice. The room is exceedingly well handled, the variety of line in the lattice giving the effect of an all-over pattern, which is used as a background, and gives a very restful effect to the room as a whole, and a charm which is distinctive. Palms and ferns give the life of growing things and the occasional panels of English ivy are peculiarly effective. The wicker furnishings are cushioned with figured chintzes and with plain fabrics. The pieces of furniture have been selected with special reference to comfort. Wicker settees are drawn up on either side of the fireplace preparatory for the cool evenings, while many French windows usher in the spring sunshine.



*The Trellis Motif is Carried Around the Room*

## Porch Furniture

**T**HE chintz and cretonne subject is a vital one this season for both imported and domestic stuffs are relatively high in price, yet nothing contributes so successfully to the decorative quality of a room as an appropriate printed fabric. In this connection I was glad to learn that one big shop had placed on its shelves more than two thousand yards of cretonne in discontinued patterns at the pleasing price of forty-eight cents a yard. The patterns, on investigation, proved of wide variety and of remarkably good value. For porches, sun rooms, bedrooms, breakfast rooms, etc., these charming cretonnes would truly meet a definite need.

The same shop carries "log cabin" rugs in old-fashioned "rag" weaving, the prices ranging from two dollars and upward for small sizes of the rugs to twenty-eight dollars for the nine by twelve sizes.

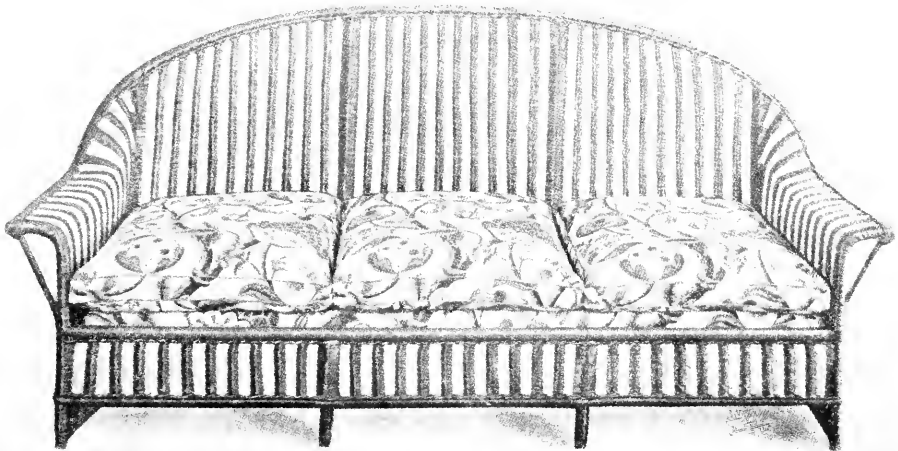
Reed enameled black and upholstered in copper, jade, black and mauve was seen in the furniture section of this decorator.

Returning to willow, the pieces designed for breakfast alcoves are new and



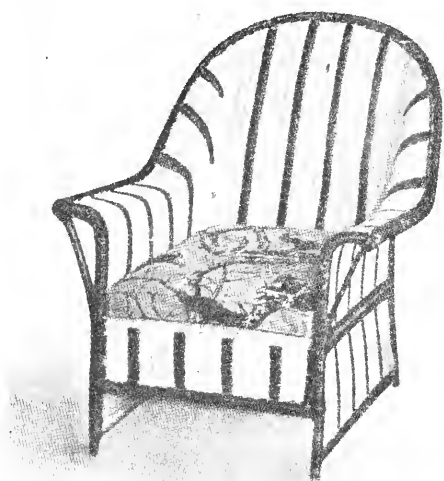
*Hand Printed Linen in Lily Pond Design*

very cozy—just the kind of furniture to inspire cheerful rising on an August morn. There is the long narrow table, firm and stable as though of oak, with two long settees with high backs, all carefully planned for the purpose of comfortable eating. Consequently the seats are not too deep nor too high—"



*Settee of Reed Enameled in Two Colors with Cushions in Harmonious Shades*

# INSIDE THE HOUSE



*Arm Chair of Enameled Reed*

ing of midsummer furniture. It needs a volume and a thick one.

With the present high cost of furniture the old casual way of buying a few pieces for temporary usage is out of the question. The purchase of nearly every article today, whether for household use or personal adornment, becomes a matter of importance, requiring thought and time. More than the present need must be taken into consideration with every table or chair, and this on the whole makes for good.

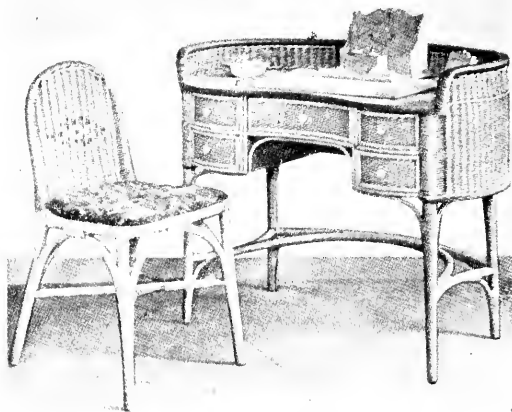
Buy what you need to give your summer room or rooms the desired quality, but buy for the future also. You will secure in that way the full value of your money giving to the transaction the time and consideration it has always merited. Haphazard dealings in regard to interior furnishings have resulted in many dull, unattractive homes.

In so-called summer furniture there is more variety than ever. We may choose willow, reed, bamboo, raffia, rush, etc., in

painted, stained or natural surfaces. We may buy for a whole house or a room or a corner of the porch.

In reed, the painted and enameled pieces are comparatively new and among the most attractive of the season's output. In willow there are many beautiful designs, both in the purely American product, and in the furniture made in this country from imported willow. Designs in all lines are excellent; durable, comfortable and of fine simple pattern.

One firm making willow furniture exclusively shows a series of rooms with appropriate pieces placed as for actual use. The bedroom furniture interested me particularly. The Bellewood bedstead and the Arlington dresser of plain lattice design seemed to me practical as well as attractive. How refreshing a city bedroom would be at the end of an imperfect day with these cool, comfortable pieces. Another shop shows a printed linen in a lily pond pattern, which would fit admirably into the scheme.

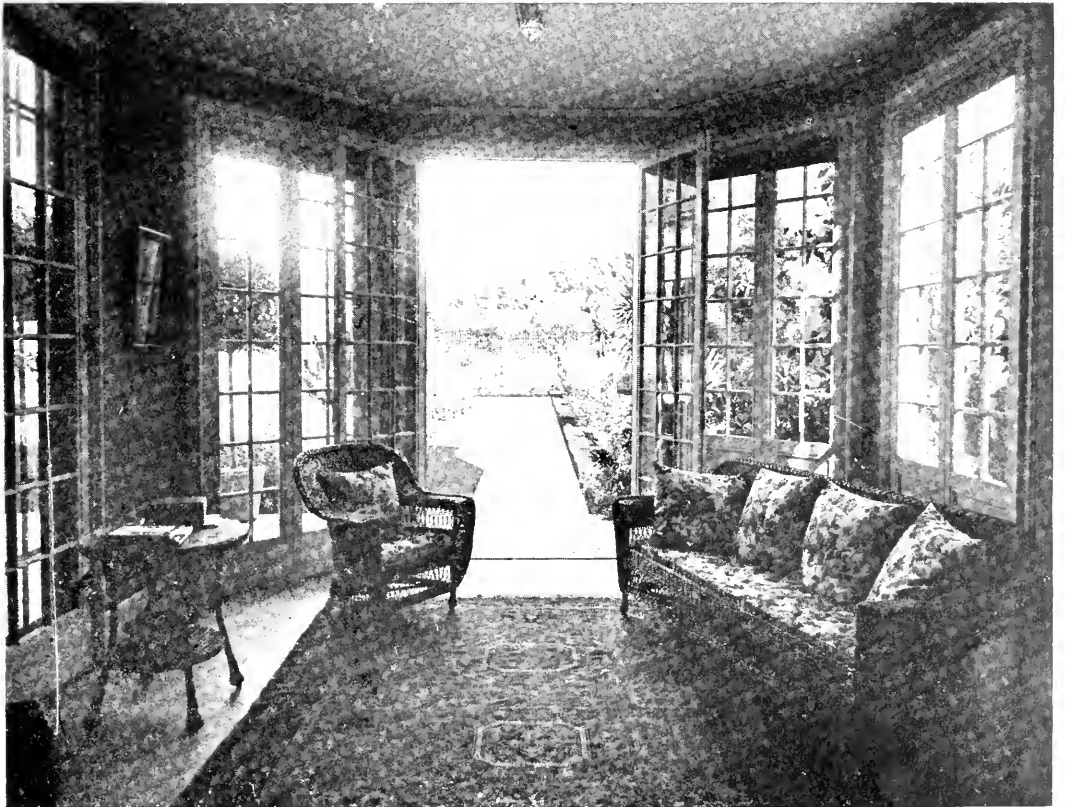


*Reed Desk and Chair*

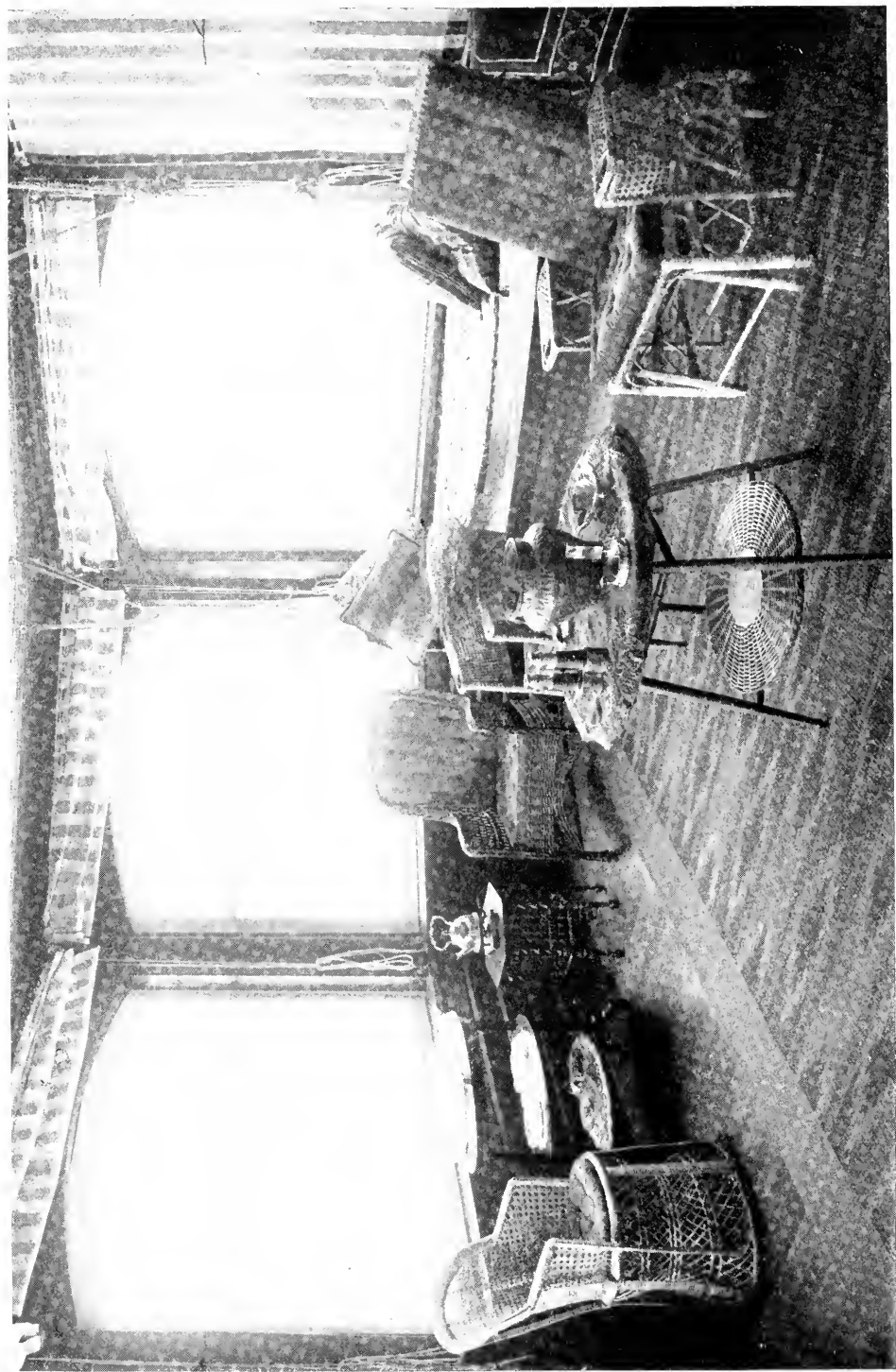




*A Glimpse of Our Dining Porch, Where We Can Eat "In the Open" and Be Entertained by the Rarest of Songsters Who Ask Only a Crumb For Their Pay*



*The Omission of Curtains at Windows Makes This Truly a Sun-room*



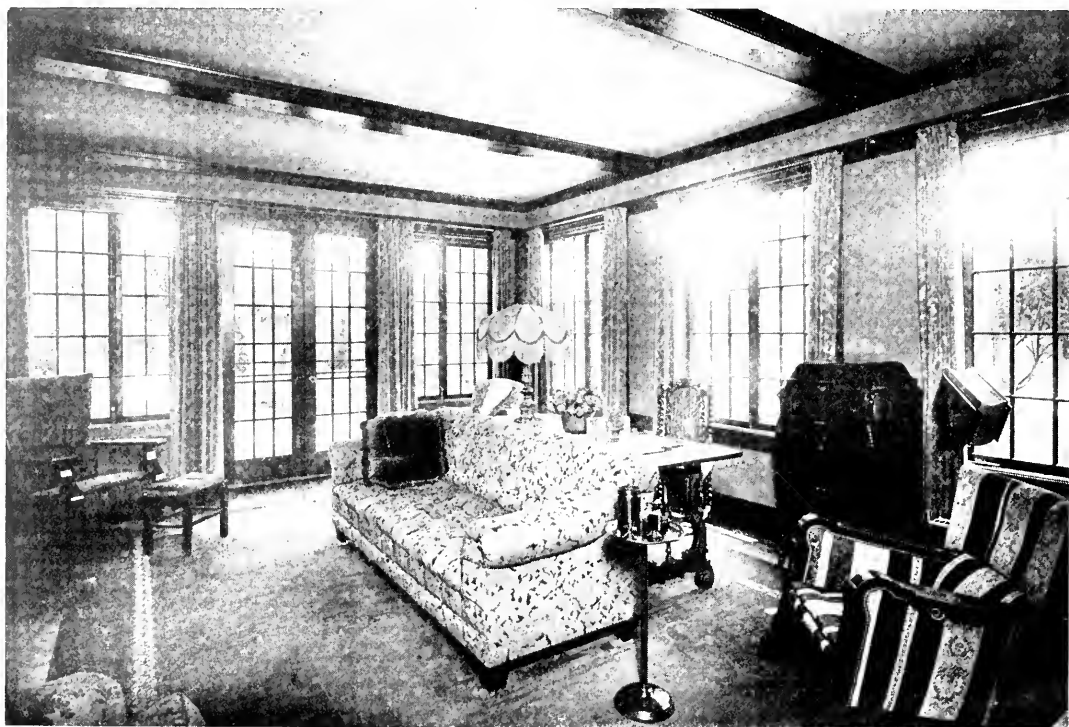
*Sun-parlor Furnished in Natural Wicker Upholstered in Green Denim, Green Mottled Rug with Green and White Striped Wall Paper*



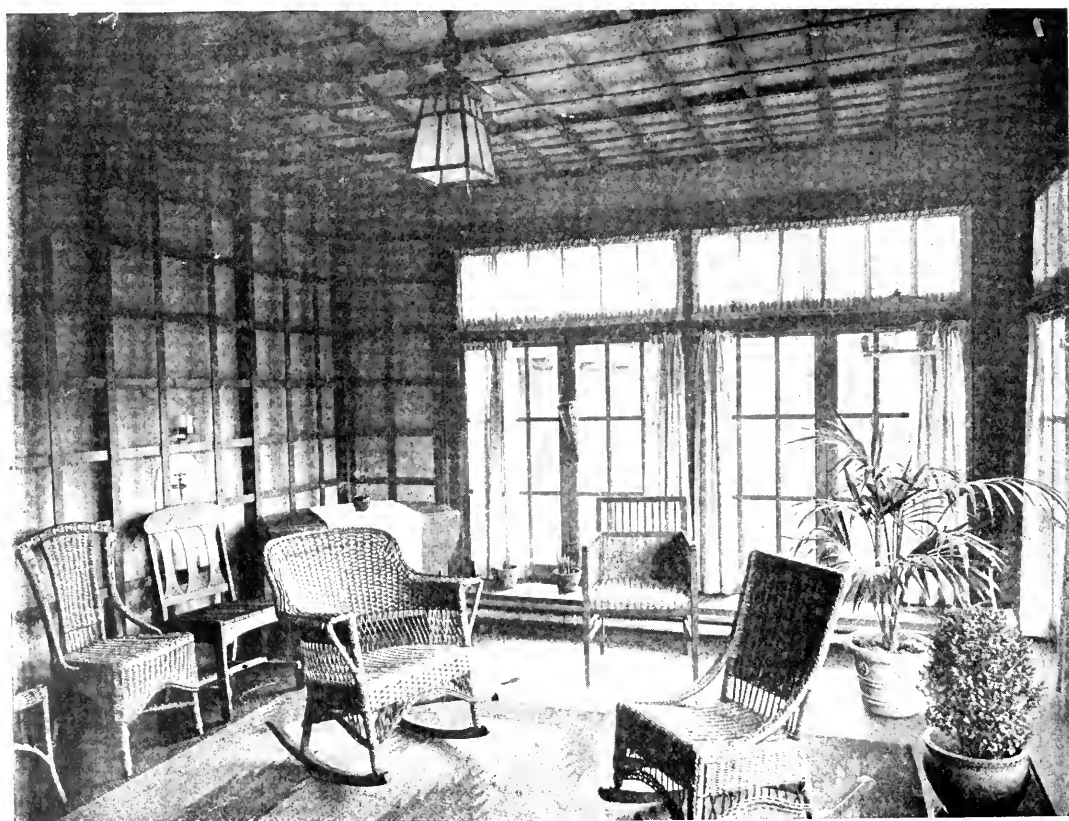
*This Shows How a Porch May Be Glassed in to Make a Breakfast Room*



*A Sun-room Which is Used as a Living Room, treated With Maple Wood, Natural Finish, Green Wicker Furniture, Green and Cream Rug, Curtains Very Sheer Scrim*



*A Charming Sun Parlor With the View from Many Windows*

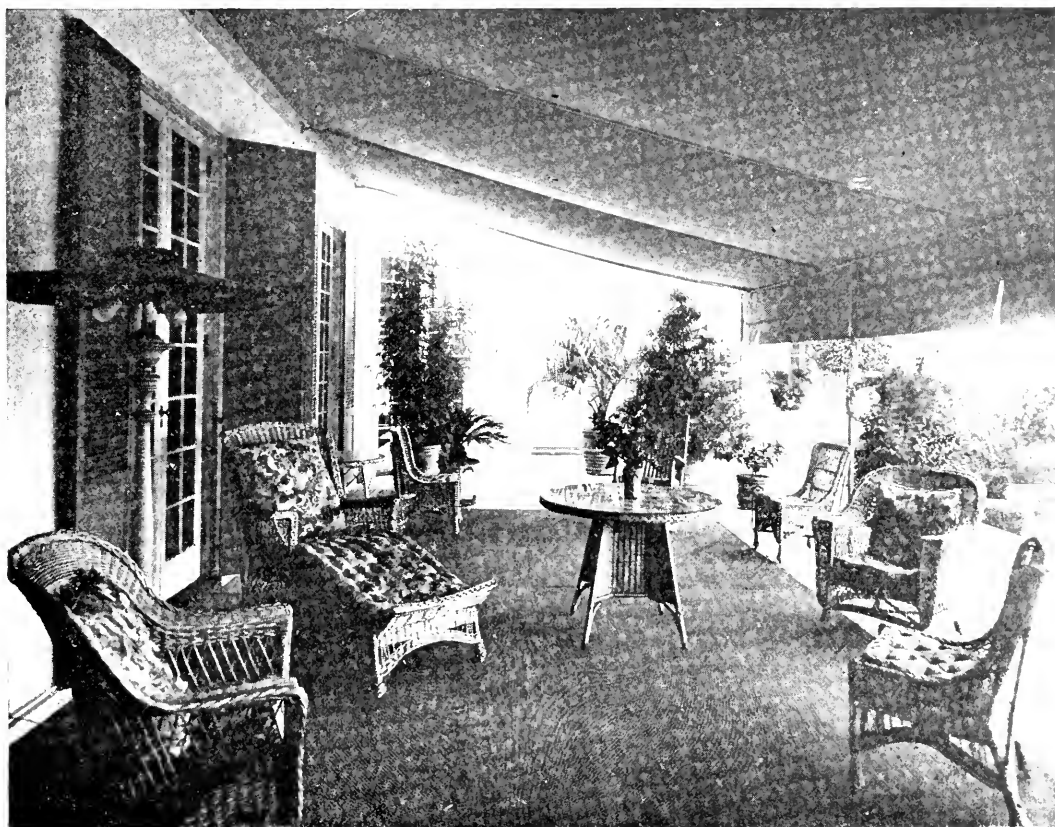


*The Wood Lattice is Much Used*

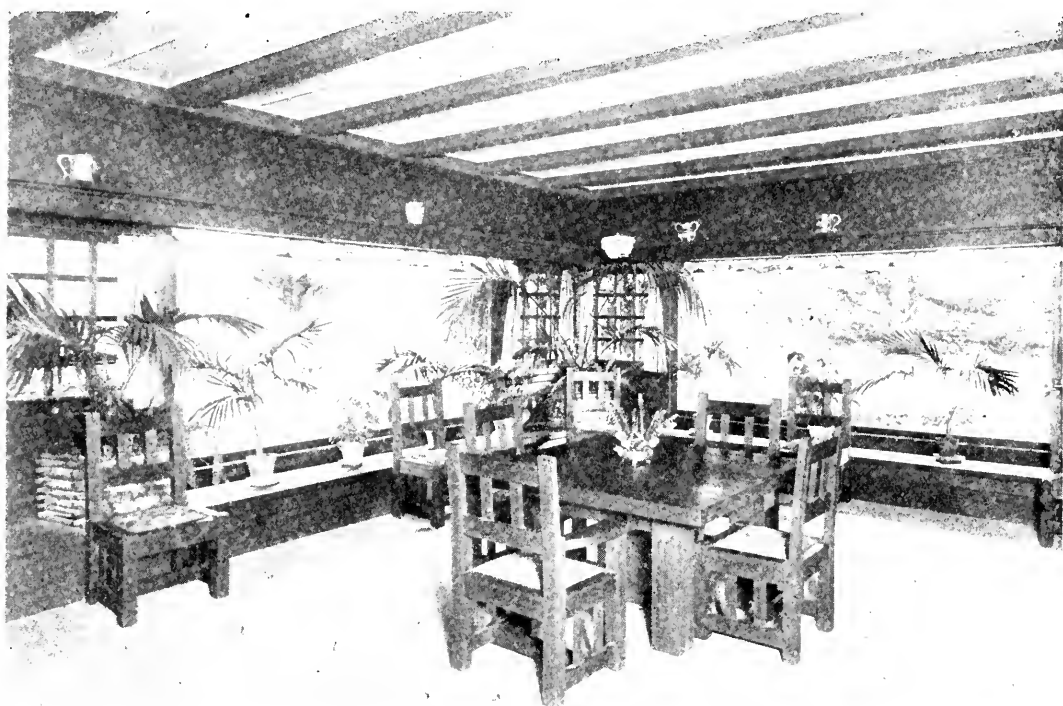




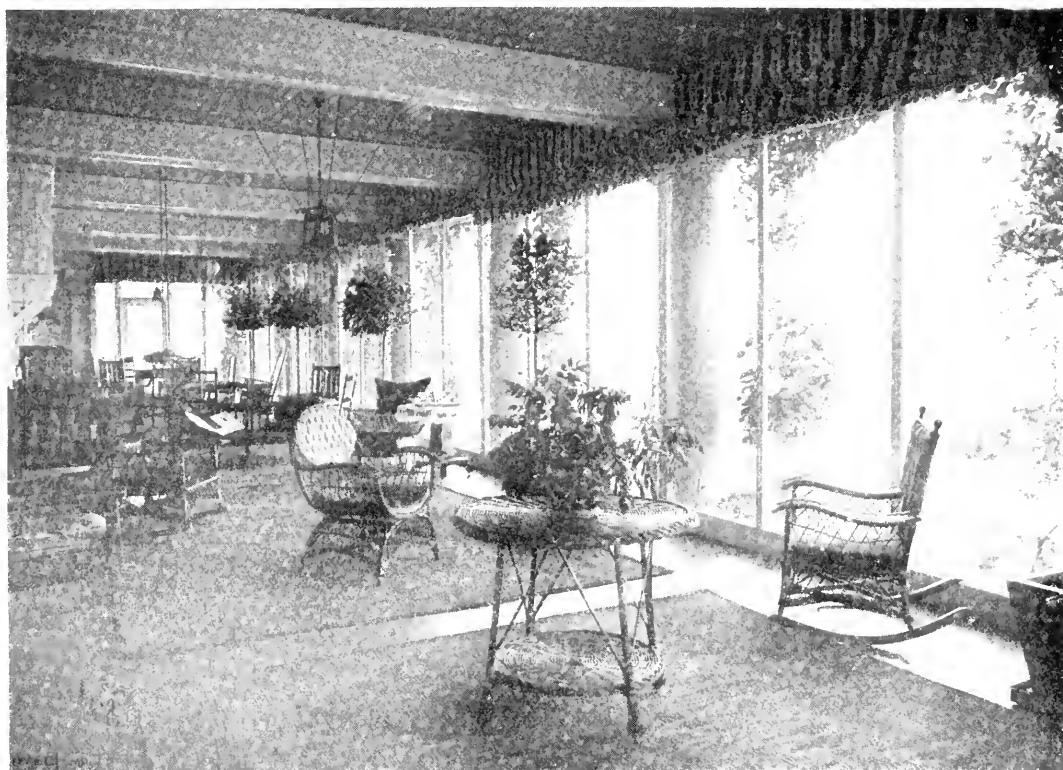
*Curtains and Hangings of a Rough-Textured Chintz*



*A Cool and Comfortable Spot in Which to Spend an Afternoon. Furnished in Wicker and Rattan*



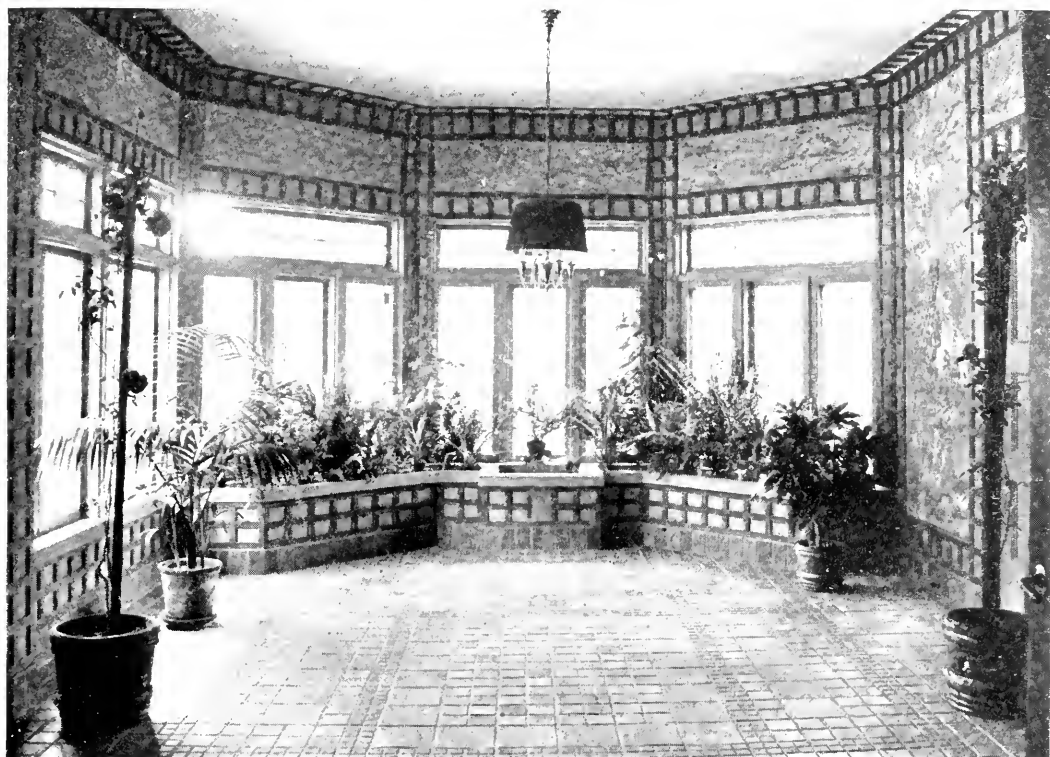
*One of the Most Charming Sun Rooms in a Charming Land*



*No Heavy Casements or Curtains to Obstruct This Fine View*



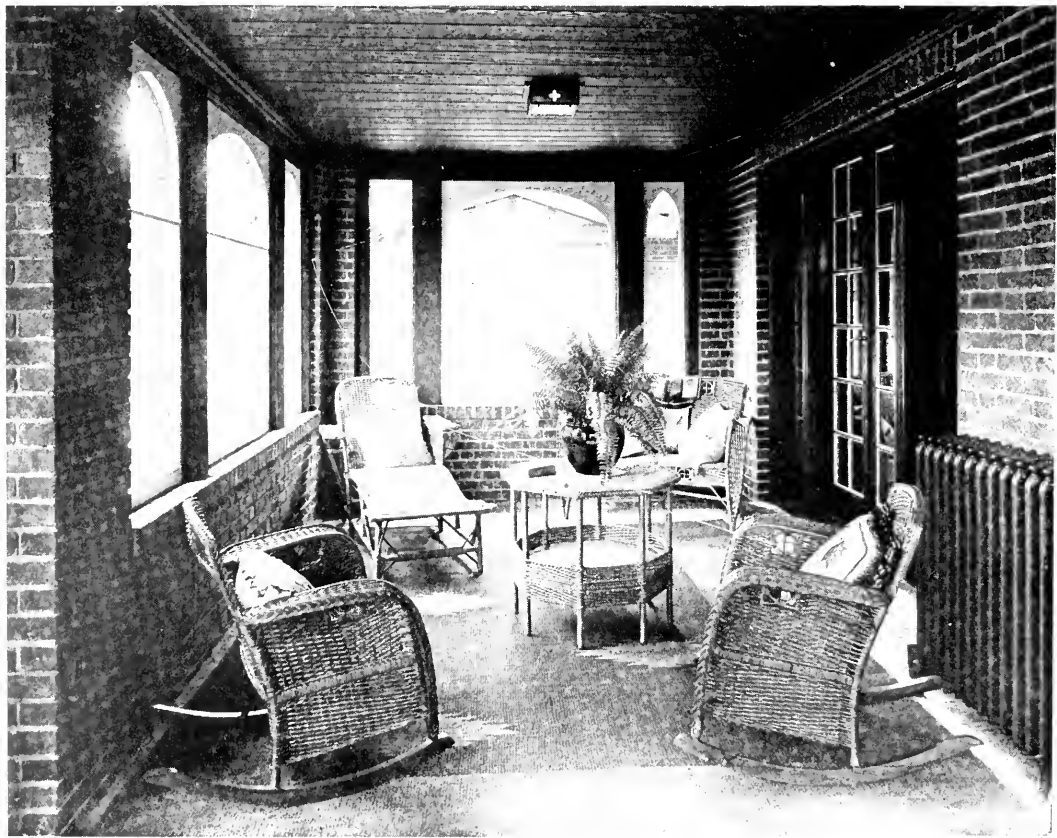
## Outdoor Living Rooms



*Tile, Cement and Wood Lattice Effectively Combined in the Sun Room*



*A Window Enclosed Nook with a Writing Table*



*Pipes Run From Inside Radiator Warm This Porch*



*Detract From the Porch Makes an Ideal Breakfast Room for Spring and Summer*

## Porch Flowers



QUAINT old custom has been revived and readapted in the flowers grown for their decorative quality on the open porch and which are shown in the photograph.

Ferns and vines are very commonly used on the enclosed or the open porch, and are charming in the wicker and other fern boxes designed especially for use under wide window openings. Blossoming plants used in the same way or when the plants are tall, set on the floor, so that the blossoms

mass at the height of the opening, is an equally charming innovation, and one which makes an especial appeal to the flower lover:—to those who have not felt quite satisfied when the windows were filled with—just green things, and who crave the color and life of the blossoming plants.

Chimney campanula is the name of the great stalk of bell shaped flowers,—so called from the old custom of growing the little plants in pots and keeping them in fireplaces unused during the summer time. The campanula is the family to which the hair bells and Canterbury bells belong. The chimney campanula or "pyramidalis" as it is known specifically is a perennial and is used as an out door plant. It grows about four, or even six



*An Old Fashioned Floor for the Porch*

feet tall. The flowers, like those of the other bell-flowers, grow in spikes which are covered with lovely bell shaped flowers, blue in color, excellent for late blooming. The blossoming time is August and September.

The seeds should be started indoors in February, and be transplanted into the open garden in May, allowing from fifteen inches to two feet of space between the plants, according to location and requirements. While these make excellent border plants, yet the chimney campanula is not quite so hardy as some of the other perennial campanulas and is still used largely as a greenhouse or potted plant, just as in the days when it was customary to pot the little plants.

## Outdoor Living Rooms



WHEN warm weather is here one wants to get outdoors; more, one wants to live outdoors, for it is so alluring with sunshine, fresh air and mild breezes laden with the thousand delicate perfumes of grass and flowers. And one can really live outdoors a good part of the time, if one plans the house or grounds so an outdoor living room is part of it.



*Garden Seats Under a Big Shade Tree*

There are countless ways of making an outdoor living room and every one should arrange some place where one can spend some hours in the open air. A place, simple or elaborate, will depend upon the money one can expend, but it is likely that the less money one spends, the more fresh air and sunshine one will have while, if one pays out for glass and screens and roofing, one will shut out more air and sunshine, the things one is seeking.

The busy housekeeper can have outdoor living quarters just to suit her taste if she can spend a small sum for building. See the two white wooden seats built under the big trees out in the yard. What could be more inviting, especially in the early fall, when the summer heat is past.

If the house does not have a wide veranda opening to a pleasant exposure it is really worth while building one. East or south is usually best for all day com-

fort. With a well laid wooden floor and railing made solid around the outside, it can be screened and glassed up to the sloping roof which may be either shingled or covered with a patent roofing. Here, in this outdoor room, household duties become a pleasure.

Another attractive outdoor living room of this description was built by a woman, on her little bungalow overlooking a hillside. It was built across the back of the house, the south end, and also had east and west exposures. It was directly off the kitchen and here in summer the breakfast was eaten; then this housekeeper came out and prepared her vegetables for lunch and dinner. After the necessary household tasks had been finished within the bungalow—bedmaking and dishwashing, she could live outdoors the rest of the day in her charming south veranda.

Commanding a beautiful view of green



hills and distant blue mountains, the window openings were not marred with draperies but the clear glass gave an uninterrupted view. From early morn till late at night in the summertime, these casement windows were swung open. Being well screened, flies and insects were kept out but plenty of fresh air and invigorating breezes came in, making it delightfully cool and attractive.

At lunchtime, the meal was eaten here again, and at night the family ate supper here with the western view of a golden sun sinking into a sea of reds and purples. The meals were simply delightful for the surroundings were satisfying. After the "tea things" had been cleared away, the family enjoyed sitting out on this veranda, watching the dusk slowly set in until finally the deep blue sky dotted with twinkling stars still beckoned them to stay outside in this great outdoors.

The furnishings of this outdoor living room consisted of an inexpensive wool rug, about nine by twelve in size, a small dining table that had folding leaves, the necessary number of dining chairs, several comfortable wicker rockers, and a box couch covered with plenty of sofa pillows. Steps from the east end of the porch led down into the sloping garden but the porch was so comfortable, one was not easily tempted away from it.

Another very attractive outdoor living room was made by a woman in her side yard. She had a small wooden platform built, a little less than a foot from the ground, and had posts set at intervals along the sides of the wooden floor. Beams were laid trellis fashion overhead, from post to post, and then this framework was entirely covered with the leaves from fan palms. They made a solid roofing, which was rain-proof.

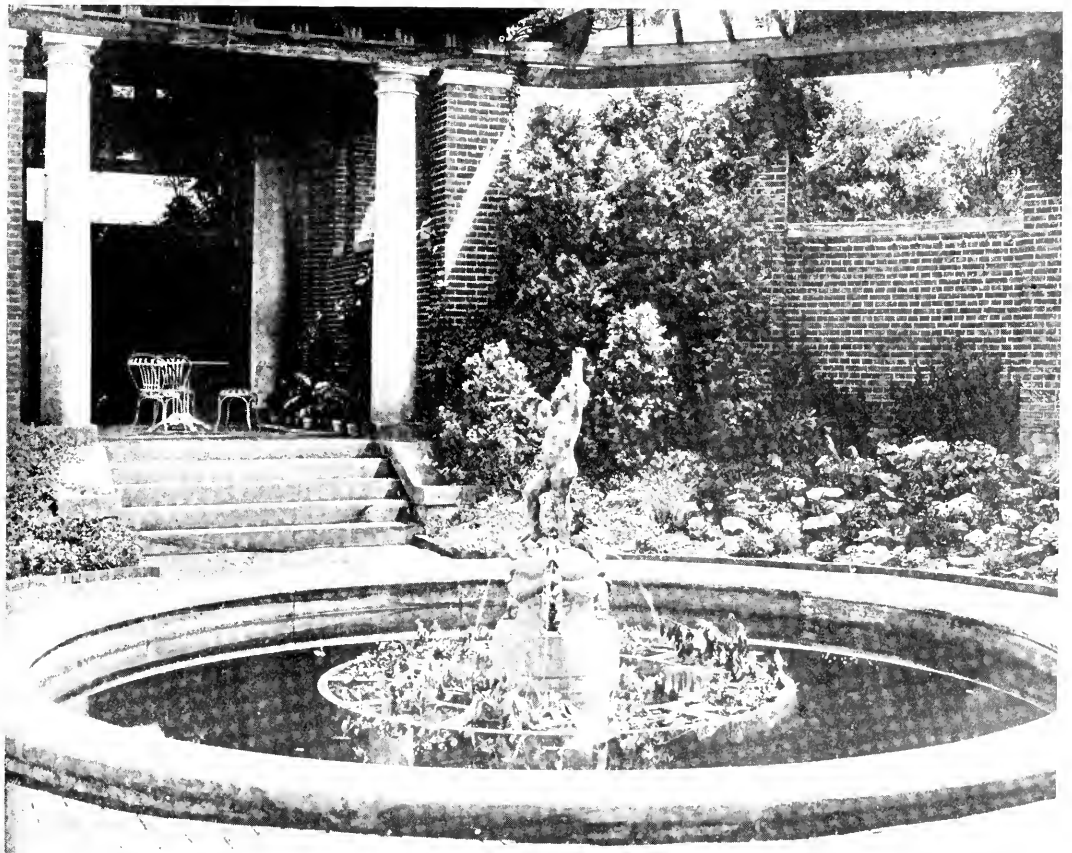


*Wicker Furniture is Satisfactory for the Outdoor Living Space*

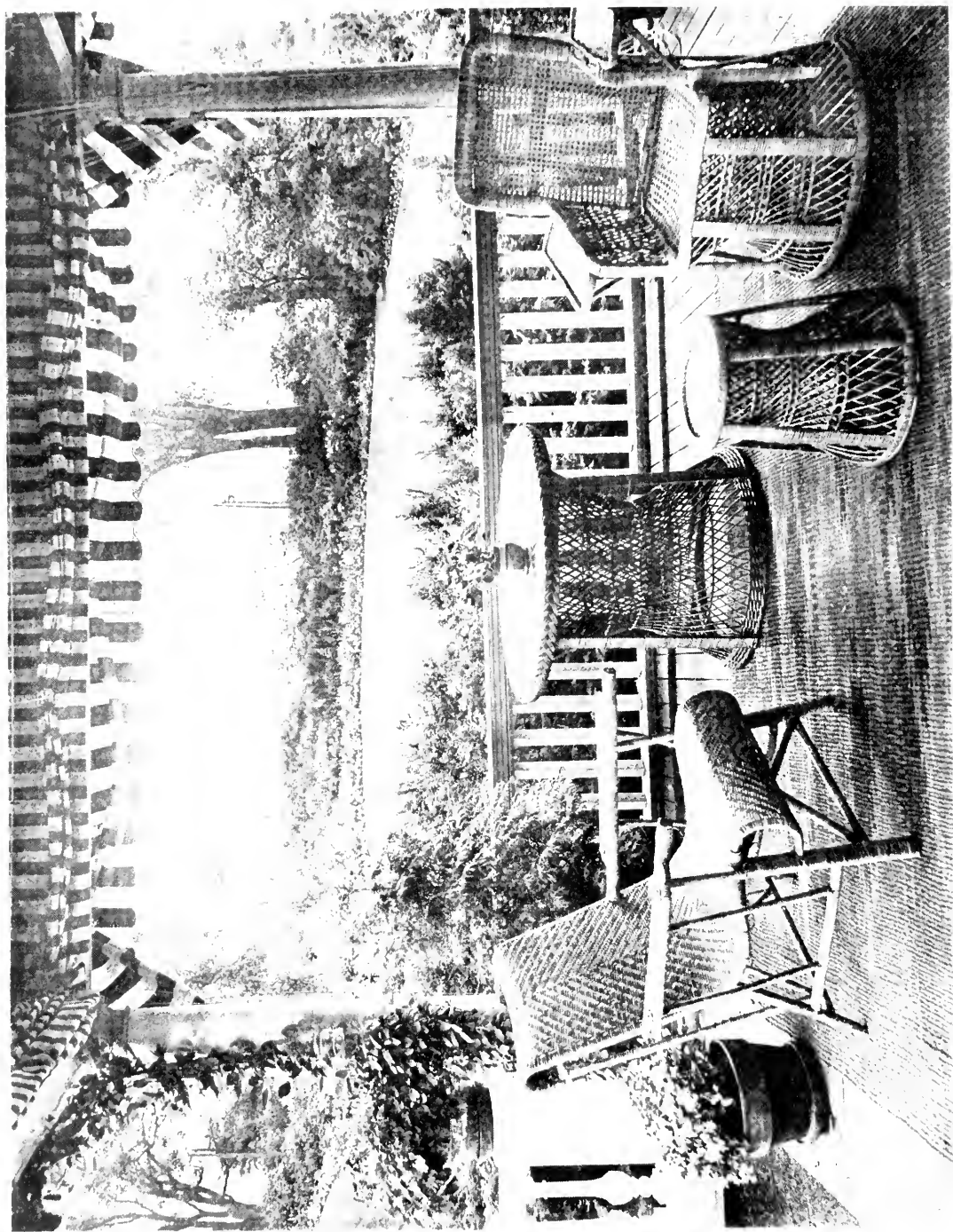




*Sun Parlor in a City House*



*Fountain of Joy Which Has Been Placed in a Kentucky Garden*



*An Inviting Porch Overlooking the Garden*



*A View in the Patio*



*Interesting Arrangement of Flower Urns in a Southern Garden*



*Looking Toward the Garage*



*What Happier Place for the Sand Box Than on the Screened Porch*





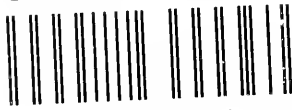








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